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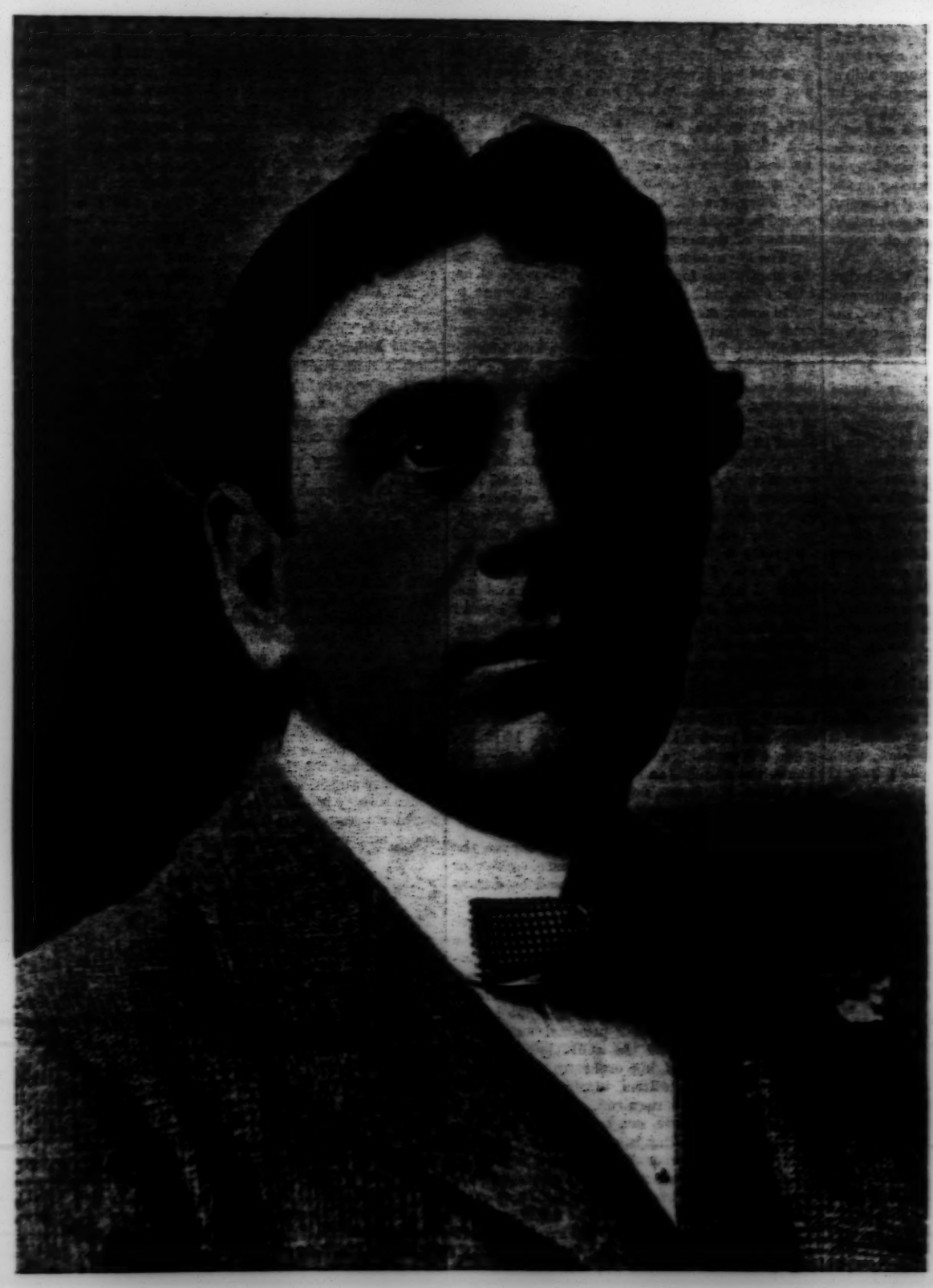

WILLIS GRANGER.

M.S. Loury

Photo. by Falk.

MIRROR INTERVIEWS.

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JOHN PHILIP SOUSA.

The name Sousa has come to have a magic quality, like the "Open Sesame" of The Forty Thieves. Of course, no cavern door will open when you say Sousa, but you will seem to hear spirited martial music and see waving flags and glittering bayonets. Your legs get frisky; for Mr. Sousa is the Pied Piper brought up to date; he has set not merely the children of a town dancing to his music, but the people of a country. He is the March King, and, as most of his marches are martial, he himself may be said to be a son of Mars—one, however, who represents only the bright and gay and picturesque side of war. Mr. Sousa is very far from suggesting its grimness as he stands in his brilliant uniform in front of his band at Manhattan Beach, and with graceful wielding of the bâton brings out strains of music which are now as soft and soothing as the sighing of trees or waves murmuring on the shore, and now are very avalanches of tumultuous sounds, bringing thrills such as one might feel in the presence of a wild battle charge or great victory.

The last resounding clash of "The Whirlwind March" had just ended; the audience, composed chiefly of ladies, who were exclaiming that the music was just too lovely for anything or was perfectly grand, was filing slowly out of the auditorium. Suddenly everybody on the benches in front of the hotel turned their heads and looked in one direction; Mr. Sousa himself was coming along the walk. Persons rose hastily here and there, and greeted him and introduced others, and Mr. Sousa listened again to the compliments he has heard so often. Just as he seemed to have run the gauntlet, and was getting to cover in the hotel, he struck an ambuscade; THE MIRROR interviewer swooped down upon him. Not longer afterward than it takes to mount a couple of pairs of stairs and pick a way through the devious course of a hotel hallway was Mr. Sousa sitting by an open window, and to sustain the reputation of the place, perhaps, was allowing his locks to be swept by ocean breezes.

"I'm a little tired," he said. "I don't swing my arms around like a windmill; nor indulge in acrobatic feats when I conduct, but my work is exhausting, nevertheless. But tell me what you want me to talk about. Myself? Well, that seems an uninteresting theme to me; but, if you must, all right.

"I was born and had the colic, and absorbed the lacteal fluid, and experienced the other excitements and dissipations of my young life in the shadow of the Capitol at Washington. Yes, it is true that people often take me for a foreigner, on account of my name, I suppose, and it is also true that my parents were foreign. My father was Spanish and my mother German. When acquaintances hear of that they exclaim: 'Ah! Your Spanish-German extraction explains your musical bent, Mr. Sousa. Your father and mother were both musical, of course.'

"But they weren't. My father had very slight musical tendencies, and my mother absolutely none. But, in spite of this, I don't remember when I didn't fiddle. I played in public for the first time in Washington when I was eleven years old. It was in a lunatic asylum, and I got so rattled that I forgot my solo and began to improvise. It is lucky my audience were lunatics. They didn't know the difference, so my first appearance was successful after all. After that I became a sort of musical free lance, and ran a gamut of dancing schools, balls, and variety theatres. When I was fourteen I was leading an orchestra. The year 1880 was an important one to me, because then I received and accepted an offer of the leadership of the Washington Marine Band, with which I remained for twelve years."

It may be well to say here what Mr. Sousa's modesty would not allow him to say—that is, that under his leadership the Marine Band emerged from the mists of obscurity and became one of the best and most prominent musical organizations in the country. The difficulties surmounted in bringing this about where much greater than those which usually confront a bandmaster, because the band was recruited from the Marine Corps, in which good musicians are not often found. It is significant that when the Marine Band started upon its first tour it was simply as the Marine Band. When it returned it was spoken of as Sousa's Marine Band.

"My present band has been in existence since 1892," continued Mr. Sousa. "It is too young to have a history. All I can say of it is that we have played in every State and Territory in this country, besides touring Canada, and have everywhere met with favorable receptions. I have found that there is no difference in musical taste in the various sections of the country. Give the people a judicious mixture of the classical and popular, not forgetting a march with swing and spirit to it, and they will be sure to like your music wherever they may live."

"Of your successes, Mr. Sousa, don't you derive most gratification from that of your marches?"

"Yes, I do. I am very fond of the marches, just as a mother is fond of her children, even if they are not so very good. My first born, to continue the maternal metaphor, first saw the light in 1878. The theme of it was not at all sentimental. It celebrated the resumption of specie payments by the Government, and was called 'The Resumption March.' It created just a ripple on the musical sea, being just successful enough to encourage me to try my hand at more marches. About a year afterward I published 'The Flirtation March;' the ripple became a little wave. It was about this time that I became leader of the Marine Band, and I was so busy that I didn't write any more until 1884, when I brought out 'The Gladiator's March.' Following it came 'The Fencibles,' 'The Cockran Cadets,' 'The High School Cadets,' and 'The Washington Post.'

"As I walked along in the evening the quiet streets of towns in the effete East and Wild West, and Sunny South and far North, and heard these airs floating out of parlor windows, I could not help feeling that I had 'arrived,' to use the French idiom, as a march-maker.

"I next wrote 'The Beaux Ideal,' then 'The Belle of Chicago,' 'The Liberty Bell,' 'The Manhattan Beach,' 'The Directory,' and, lastly, 'The Stars and Stripes,' which I am now playing and consider one of the best marches I have written. And then, of course, there's the march in El Capitan, which has caught the popular fancy.

"My most successful marches? Well, that depends upon what you mean by success. If you mean those which have brought me the most money, I can name, without hesitation, 'The El Capitan March,' 'The Liberty Bell,' and 'Washington Post.' If you mean which are best from a musical standpoint, I am at loss for an answer. Personally, I am fond of them all. They are all children of my brain, conceived in enthusiasm, and I don't want to neglect any of them or feel a preference.

"The keynote in all of them is military, and the inspiration for all of them has come to me from some military source. When I want to write a new march the first thing I do is to get into the proper atmosphere; I look for surrounding which in some way suggests martial glory or heroism. I find that the tramp of soldiers and other things of the same nature are inspiring. It is only under some such condition that the inspiration comes. Then I try to write an air that has as much spirit as one which a young woman told me would make a man with a wooden leg keep step. The popping of firecrackers and general Fourth of July celebration also puts me in the right mood for march writing. On this last Fourth I wrote an air which I am pretty well satisfied with for the new opera, The Bride Elect, which I have nearly finished. I am writing both the music and the book, by the way. Is it to be a comic opera? Well, I hope so. I haven't had as much experience as some of my friends in writing librettos, but I wrote some of the lyrics of El Capitan, including 'The Typical Tune of Zanzabar,' and concocted the story besides; so I don't feel that I am altogether a colt in a strange pasture. The opera has been sold to a syndicate. If it succeeds, I'll probably compose more. If not—well, I have the marches and the band."

"What, Mr. Sousa, do you consider the essentials to successful conducting," asked THE MIRROR man.

"Well, let me see; there are, of course, the musical qualifications. The successful conductor must have much technical skill and be a thoroughly good score reader. But these are not the qualifications which take him to the top. Mere time-beaters are as thick as huckleberries. The man who happens to play first violin and assumes that he is an orchestra leader makes a great mistake. The really competent man must have pronounced executive ability—that inborn talent of leadership and personal magnetism sufficient to command the undivided attention of the members of his orchestra. You see, a combination of qualities, musical and remote from musical, are required. In short, really good conductors are not made, they're born. But a proper training is, of course, very valuable. To speak personally, I regard myself as fortunate in my apprenticeship. My experience in bands and orchestras in almost all capacities has been of very great service to me.

"Another good result of the knockabout experiences of early youth is a certain freedom and independence. I am an adherent of no school. I am dominated by no influence but the American spirit. What I believe in more than German music or Italian music or Spanish music is American music. I believe the day will come, and come soon, when the names of American composers will be occupying places with those of Germany and Italy on the programmes of the finest concerts given in the Old World; and in time I think that we will be the leading musical nation. The people who have made such marvelous material progress and have shown such remarkable inventive genius as have the Americans will, I am certain, accomplish wonders in music when the country has been conquered physically, so to speak, and the people have time to devote themselves to music and the other arts."

Mr. Sousa was warming to his subject when the door was very slowly opened and a little girl with brown curls stood looking in reproachfully:

"Papa, have you forgotten all about our bicycle ride?" That was sufficient. Mr. Sousa was no longer a musician. He was just a papa, under the imperious sway of a little daughter, and an eager wheelman as well.

"Please, sir, may I be excused," he asked, in the plaintive tone of the small boy who wants to get out of school to go in swimming. THE MIRROR man is not hard-hearted; he said: "You may, Willie."

WILLIS GRANGER.

Upon our first page appears this week a very excellent likeness of Willis Granger, one of the handsomest and most promising of young American leading men. Mr. Granger's stage experience has been both varied and extensive. It began about ten years ago in the company of George C. Miln. The Miln season lasted forty-eight weeks, during which Mr. Granger played forty-two parts. He began with the first actor, Hugnet and Banquo, then played all the old men, then the juveniles, then the heavies and, finally, during the last twenty weeks of the season, the full round of leading legitimate parts. During this engagement Louis James saw Mr. Granger, and the following season, when William G. Beach retired from the James and Wainwright company, Mr. Granger was chosen as his successor, playing Cassio, Horatio, and all the other leading juveniles in the large repertoire of that splendid organization. Mr. James pronounced Mr. Granger the best Horatio he had ever seen.

After two seasons with this company Mr. Granger went to the Boston Museum and while there was the original Edward Thornton in Shenandoah, besides originating several other important parts. He then joined the Booth-Barrett-Modjeska company, playing juvenile business, returning to Miss Wainwright to play Orsino in her production of Twelfth Night. Following this came successful engagements with Steele Mackaye's Money Mad, in which he played Jack Adams, the Counterfeiter, in the heavy lead in The Stowaway, and with Robert Mantell, in whose company he made pronounced hits as Iago, Volago, Louis De Meran, Laertes, and other leading characters. Another and most emphatic success was scored by Mr. Granger as Count De Neipperg in Augustus Piton's production of Madame Sans Gene.

During the Spring and early Summer Mr. Granger was leading man for Brady and Ellis at the Lyceum Theatre, Cleveland, where his triumph was undeniable and his work in a widely varied range of characters was unanimously commended. Among others he played E. M. Royle's part in Friends, Arthur Hummingtop in The Arabian Nights, Joseph Polk's old role in The Strategists, and the part which Henry Miller played originally in The Jilt.

Mr. Granger brings to his work intelligence, a striking personality, the benefit of the best and most varied experience, a correct and careful training, and a voice of sympathy and strength.

HANLEY TO PRODUCE PLAYS.

"I have signed contracts with Henry A. Du Souchet, the author of My Friend from India and The Man from Mexico, by the terms of which I shall hereafter, for a term of years, control all the new plays that author may write," said Mart W. Hanley to a MIRROR man yesterday, "and I expect to produce the works of this author as they appeal to my judgment.

"This new venture will not in any way interfere with my other plans or engagements," added Mr. Hanley. "I shall continue in partnership with Robert B. Mantell, whose tours I shall manage, and with whom my relations are of the pleasantest. But I feel that with my long experience in and knowledge of the amusement business the time has come for me to venture more ambitiously than I have in the past."

Mr. Hanley is one of the cleverest and most popular managers in the country, and all who know him will be surprised if he does not succeed in his new enterprise.

Mr. Du Souchet has just finished a new play, which Mr. Hanley will produce. It is entitled My Wife's Step-Husband.

MANUSCRIPT SOCIETY'S CELEBRATION.

The Manuscript Society will celebrate its anniversary this Summer at Manhattan Beach, on August 27, with an afternoon and an evening concert, the programmes made up entirely of compositions by members of the society. A dinner and reunion will occur at the hotel. In the musical part of the event the society will have the services of John Philip Sousa, one of its members, and his military band. The success of the two former reunions at the Beach has been very pronounced, and special efforts will be put forth this year to surpass them in interest, both musically and socially, there being now an extremely favorable prospect of the attendance of a large representation of the society's membership.

LOUIS ROBIE INDICTED.

The United States Grand Jury in Brooklyn has found a true bill against Louis Robie, who has been indicted under the new copyright law. Robie, who was the proprietor of the Bohemian Burlesquers, is accused of pirating songs from certain New York successes, and the result of his trial will be awaited with interest.

BOSTONIANS' NEW PRIMA DONNAS.

Three new prima donnas have been engaged for next season with The Bostonians, and they are said to be among the most promising recruits ever acquired by this famous organization. The newcomers are Nellie Guisti, of San Francisco, Helena Frederick, of Chicago, and Oriska Worden, of New York.

☞ Laura Keene's Biography for sale everywhere

PROFESSIONAL DOINGS.

Photo by Morrison.

To remain for six consecutive seasons in one company playing the same parts, even though one's salary be nearly trebled in that time, may not be the wisest policy, but it is certainly an indication that satisfaction has been given to management and public. Such has been the course of William H. Pascoe, whose picture appears above. Mr. Pascoe had won considerable reputation as an amateur in Boston when J. M. Hill discovered him. He was engaged by Mr. Hill to play Dick Hertel in A Possible Case, and the hit he scored secured him the part of Granville Orton in Reckless Temple. He next assumed the juvenile role in The Clemenceau Case, and soon after a similar part in The Power of the Press. These metropolitan appearances brought him to the notice of James O'Neill. He was engaged and has remained with Mr. O'Neill for the past six years, playing Laertes in Hamlet, Icilius in Virginius, and leading parts in Monte Cristo, Richelieu, Louis XI., The Prince of Ulster, and The Courier of Lyons. Not content with idleness, Mr. Pascoe's ambition prompted him to devote his vacations to Summer stock work. He secured the position of leading man with Bartley McCullum's Summer company at Peak's Island, Me., and for five years has played most of the leading parts at this popular resort, appearing in The Lost Paradise, The Wife, The Charity Ball, The Black Flag, Led Astray, All the Comforts of Home, Woman Against Woman, Camille, Men and Women, May Blossom, The New South, and forty other plays. He has recently made a decided hit in the part of Courtice Jaffray in A Social Highwayman. This unusual amount of work, under the careful stage direction of James O'Neill and Bartley McCullum, has developed Mr. Pascoe's natural ability, until now he ranks as one of our best equipped leading men. His handsome presence, splendid voice, intelligence, and excellent reading combine to assist his work. A majority of the prominent critics have praised his work, and he has received but two adverse criticisms.

Mrs. Edwin H. Price (Clara Baker Rust) was presented with a handsome silver mounted cut glass smelling bottle by the Professional Woman's League at their meeting on June 28.

Charles A. Loder, while playing at Tumbling Run, near Pottsville, Pa., was presented on July 1 with a handsome pair of silver mounted military hair brushes, the gift of Pottsville Lodge of Elks, 207.

Maurice Freeman closed his season of five weeks at Worcester, Mass., on June 26.

W. Hillswell Long, who will originate the role of Jack Curly in Madeline of Fort Reno, has returned from a visit to Major Gordon W. Lillie (Pawnee Bill), at Electric Park, Baltimore. The firm of Long Brothers, Pawnee Bill, and May Lillie have purchased twenty Arabian horses for the new production.

Theodore Bendix has signed for next season as musical director with Rich and Harris. He has composed six new songs for The Widow Jones.

Walter Ashmun has resigned from the business management of Whittier's Comedians.

F. A. Wade will send out next season the Boston Opera company of twenty people.

George H. Summers and Belle Stevenson will begin their fourth annual starring tour at Wellsville, N. Y., on August 30. Special scenery is in preparation and vaudeville acts will be introduced. New plays have been contracted for and a scenic production of The Banker's Daughter will be a feature of the repertoire. Recent additions to the cast are Mr. and Mrs. L. J. Seeley, Eugene Frazier, and Wilbur Mack. Ed H. Barnstead will go in advance. George H. Summers is sole manager and proprietor.

G. Paul Smith and Willard Gorton, "The Royal Entertainers," since closing with Lillian Tucker have toured successfully in Maine, where they may remain all Summer, having many return dates.

Heinrich Schnecker, harpist of the Boston Symphony Orchestra, and his pupil, Stephanie Bailey, of Oregon, were married last Wednesday at Boston.

George Klimt, who played a leading role in Bonnie Scotland during its last engagement in New York, and Elma Hearn, late soubrette of the Baldwin-Melville company, will head a popular price company, playing through the South next season.

THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

Jubilee Attractions—Bancroft Knighted—The French Invasion—Americans Abroad.

(Special Correspondence of The Mirror.)

LONDON, June 26.

The Jubilee Show has just been on—
And a good show, too!
The Jubilee jumble now has gone—
And a good go, too!
For weeks it made some glad or sad;
For weeks it made play-business bad;
Some made—some lost—much L. S. D.
So hurrah for the end of the Jubilee!

I pray you'll pardon me, I am not often thus; but the sufferings of the week drove me, as it were, into a kind of rhyming frenzy, and for the moment I could not control my jibbing nib. But I am better now, thank you, and I humbly apologize for the above unseemly outburst. It shall not occur again.

Yes, the Jubileemania—in honor of our Record Queen—now being over, the flags and banners being to a great extent hauled down, the improvised electric and other lights squelched *pro tem.*, the shouting and singing by the millions having ceased, some of us cry, with the Sentinel in the Shakespeare-Bacon or Bacon-Shakespeare tragedy entitled Hamlet, "For this relief much thanks!"

And now to business—that is, as far as the terrible heat wave now passing over our great and lately giddy metropolis will permit. Perhaps I ought first to tell you of what was to many in the English branch of the theatrical profession a kind of Jubilee surprise. This surprise is concerned with the list of Jubilee honors vouchsafed by the Queen. As I have notified you aforetime, many speculations have long been rife concerning the probable histrionic recipients of knighthood and things. The betting (so to speak) has ruled lively as to Beerbohm Tree, George Alexander, Wilson Barrett, and especially Charles Wyndham, perhaps because W. is London's senior manager, being thus chosen for honor. And lo, the result! Her Gracious Majesty (or her advisers) have wisely, I think, avoided all contingency as to jealousy, a vice which is occasionally found among theatrical folk, by selecting from the drama's ranks for knighthood none of the aforesaid, but a retired member of the acting profession—namely, Sydney Bancroft.

Bancroft is well deserving of this token of royal regard. For be it noted that it was he, and of course his wife, that splendid comedian, Marie Wilton, who by their finished and artistic work at the old Prince of Wales' Theatre, formerly called The Dusthole, and now a Salvation Army Barracks, in the Tottenham Court Road, not only founded a new and more natural school of acting than had, perhaps, ever prevailed before, but also helped to lift the modern kind of British drama out of the slough of despond in which it had lain for so many years. There had, of course, been many earnest managerial workers for the cleansing of the stage before the Bancrofts, just as there were strong men before Agamemnon. Among these previous workers were Macready and Phelps, the first named losing a fortune by changing Old Drury from an unhappy hunting ground for harlots into a respectable theatre, the latter at first causing all intellectual London to ring (and subsequently losing all his makings) by his never to be forgotten revivals at old Sadler's Wells—now a two houses per night show with a twopenny pit.

It was reserved for the Bancrofts, however, to introduce a better class of modern play and more natural coat and trousers players than had been seen within the memory of playgoing man; also to introduce T. W. Robertson to the public, thanks largely to Henry J. Byron, who, finding Robertson walking about starving, characteristically gave up his own chances with the Bancrofts in order that poor Tom might have an opportunity. Thus until a few years ago, at the Prince of Wales' and subsequently at the Haymarket, the Bancrofts, shrewdly catering to the best classes of society as well as to the shilling galleryite, drew to the play thousands who had formerly sniffed contempt thereof—and they reaped a rich financial harvest. Since their regretted retirement, while yet in the very prime of life, the Bancrofts have largely used their hard won fortune in the cause of benevolence; wherefore I say again that with the exception of Henry Irving, to whom our stage owes even more, no person or persons connected with *the* profession better deserve, on public form, the above named mark of the Queen's esteem.

The theatrical and variety novelties of the Jubilee week have been about as plentiful as snakes in Iceland. And after all, what was the good of making special arrangements of the sort, when nobody meant to go to the play unless it rained cats and dogs. The Empire, however, put up two new features on Monday, and also on Jubilee afternoon. These were the new Arthur Roberts' quick change sketch, The Cruise of the Saucy Puss, and a new short picturesque Jubilee ballet entitled Under One Flag. The Roberts sketch had been written by Arthur Binstead, who as "Pitcher," of *The Sporting Times* (otherwise "The Pink 'Un"), has shown himself possessed of a varied kind of droll humor. Although The Cruise of the Saucy Puss had been well and carefully written, and was said to have been extensively rehearsed, it fell rather flat the first night, doubtless owing in some measure to Roberts' extreme nervousness—his failing always on first nights. Since Monday he has, as also is his wont, worked up his clever quick changing business considerably, and the sketch now elicits roars of laughter. The "divertissement" is a bright and pretty topical thing, teeming with evolutions and dances by British and colonial troops, sandwiched with a stirring patriotic song by Clement Scott, and all set to vigorous and lively music by the Empire's clever chief-of-orchestra, Leopold Wenzel, who did the splendid score for Richard-Henry's big ballet-drama, Monte Cristo, which is now in its eighth month at the Empire.

The only other new Jubilee show in our vaudeville houses, as you American friends now call them, is a kind of spectacle entitled For the Queen, which is being played by six children at the Sadler's Wells. This spectacle is not overwhelmingly novel, is nevertheless effective, and much liked by the humble twopenny, fourpenny and sixpenny playgoers who nightly throng this house at 6.25, and again at 9.10. The said lowly but somewhat loud voiced playgoers have also this week yelled themselves hoarse over a five-scene melodramatic sketch announced as new and called Restored to Fortune, but which I found to be a boiled down version of Boucicault's old adaptation from the French, first produced in your city, under the name of The Poor of New York. For the last thirty years I have known this drama, not only as The Streets of London, at first played in our metropolis by George Vining, Dominic Murray, and other popular players of the period, but also as The Streets of Lambeth, as The Streets of Manchester, of Marylebone, of Bullocksmithy, or what not, according to the locality in which the old play happened to find itself. It had also done duty on the variety stage before it bobbed up at the old Wells.

Beerbohm Tree's revival of The Red Lamp and The Ballad Monger, intended for a few nights only, has drawn such numerous audiences to

HERBERT BEERBOHM TREE.

Her Majesty's that he has resolved to postpone his other productions for a while. Charles Wyndham and George Alexander announce the last nights of the season at the Criterion and St. James' respectively. At the last named G. A. will, after next Wednesday, replace The Princess and the Butterfly with The Prisoner of Zenda.

Sir Henry Irving, who yesterday gave a private matinee of The Bells and The Story of Waterloo at the Lyceum to the Colonial and Indian troops now in London, will on Monday night entertain all the Colonial Premiers socially after giving them a performance of Madame Sans Gene. Ellen Terry, the first English representative of this character, has been ill again from overwork, but is now happily convalescent and in the bill.

The original French Madame Sans Gene, Madame Réjane, will make her London reappearance at the Lyric on Monday in the latest Parisian success, called La Douloureuse. Also on Monday the Vienna Volkstheatre Light Comedy company, with the celebrated Madame Odilon as leading lady, will start a series of matinees under George Edwardes at Daly's. Likewise on Monday, La Bernhardt, who, as I predicted last week, has promptly withdrawn Lorenzzacio, will represent the wily Magda. Moreover, on Monday there will be produced for the first time in London a massive provincial blood curdler entitled When London Sleeps.

So what with all these shows and our having to meet the Colonial Premiers with Sir Henry Irving at midnight at the Lyceum we shall have quite enough to do on Monday.

I am sorry to have to conclude this letter by announcing the death of an excellent actress, who was long extensively popular on your side—namely, Alice Lingard, who passed away at her house at Hampstead yesterday, after a brief illness. As you doubtless know, it was in the London music halls that Alice Lingard, then Alice Dunning, made her earliest stage essays. When she returned to London fourteen or fifteen years ago, we, who had known her in the halls some fifteen years before, were astonished to find what a fine sympathetic actress she had become. I remember that her debut on her return as a leading actress, when she represented Camille, caused the London critics to unanimously praise not only her fascinating presence, but the truth of her pathetic acting, which went right through one. Anon as the heroine in Called Back, as Adrienne, Imogen, and in many an intense emotional character in melodrama and high comedy did this gentle and popular lady win renown. Our stage is not so rich in truly sympathetic actresses that it could afford to lose Alice Lingard.

Funny little Marshall P. Wilder, whom I dropped upon yesterday at the Hotel Victoria, is already going strong in society circles, where his humorous "quips and cranks and wreathed smiles," as the late John Milton would say, are much in demand. During my visit friend Wilder, already overwhelmed with business of the best order, had to decline a tempting offer from an important West End theatre manager, who would fain have engaged him as a curtain-raiser. Wilder made so great a hit last Saturday at the Palace Theatre, where he appeared at the matinee in aid of the Prince of Wales' Hospital Fund, that Manager Charles Morton, the *doyen* of all London managers, promptly offered "Marsh" an engagement. This, however, he was also compelled to decline.

LONDON, July 3.

Oh! what a week! what with new productions and old revivals, fraternizing with esteemed American citizens and all-night jollifications with Colonial and Indian Premiers, and ditto ditto troops, we have not known what it is to rest either at home or anywhere else. In fact, many of us have hardly been able to get home at all.

New play proceedings commenced at Daly's on Monday afternoon when another set of foreign invaders—namely, the Vienna Volkstheatre company, headed by Madame Odilon—presented a German adaptation of an Italian comedy, entitled Untreu. Being foreign, this piece, of course, dealt in a light and airy manner with little breaches of the Seventh Commandment. Suggestions of adultery and cognate matters were treated in a spirit of badinage, Madame Odilon representing a lively kind of wife who, finding that her husband regards her with some suspicion, makes out that she will give him good grounds for that same. Anon, she betakes herself to the house of an admirer and asks him point blank to seduce her. In fact, she defies him to do this, and, to be just to her, she does not really wish that he would: and presently we reach the *reductio ad absurdum* part of the business, and all ends happily. At the time of writing Madame Odilon and company are producing Schontan and Ellfeld's comedy, Die Goldene Eva, and next Monday they will present a new play called Renaissance. Of these two productions I must perforce speak next week.

On Monday night we had some more foreign invaders, who brought a very nasty play indeed. These invaders were Madame Réjane et cie, who presented at the Lyric what was described as the latest Parisian success, La Douloureuse. As you doubtless know, this word means in modern Parisian argot say, "Settling Up" or "A Heavy Reckoning." Or it may be taken in the sense of what Rabelais has immortalized as "The Bad Quarter of An Hour." The bad quarter of an hour (or longer) in this piece is reserved for the heroine, Hélène Arslan, who, having been unfaithful to her husband, and having produced as a result an illegitimate child, is anon deeply exercised to find that her paramour is unfaithful to her. The paramour's unfaithfulness is set forth in a scene wherein the lady concerned seems to have closely studied the manners and customs of the late libidinous Mrs. Potiphar, but the gentleman concerned does not at all emulate the exemplary demeanor of that grand young man Joseph. I don't know that any good purpose would be served by my giving any further account of this malodorous play, except to say that our Mr. Redford, the playlicenser (who can be particular enough when he chooses, and oftentimes without any great reason), is being journalistically hauled over the coals for having passed the piece. In fact, he is having a little "Douloureuse" all to himself.

On Wednesday night Réjane played Frou Frou, in order, perhaps, to run against that other foreign invader, Sarah Bernhardt, who, during the latter part of the week, has been playing it at the Adelphi. Réjane was not a bit like it; but Sarah, of course, was, and although La Bernhardt is of much more mature age than Réjane, yet at the risk of seeming ungallant I must say that La B—— looks younger and more fascinating than La R——. I saw Sarah repeat her impersonation of Magda at the Adelphi during Monday evening, when she not only looked lovely on the stage, but when she came down to the Lyceum about half-past midnight and flitted hither and thither among us, she looked lovelier still. For my part I think that the once spare-figured Sarah's recent plumpness becomes her mightily.

You will, perhaps, all wonder what we were doing at the Lyceum at the above-named unearthly hour. You must know, then, that Sir Henry Irving had invited many a distinguished and titled guest (including that strikingly handsome warrior, Sir Gawain), to meet the Colonial Premiers and Indian Princes and Officers who came over here to jubilize. It was indeed a splendid gathering, and well worthy of Irvingesque traditions in this connection. Among the most interesting figures were my fellow-knight, Sir Squire Bancroft, and his accomplished wife, Lady B——, who won such stage renown as Marie Wilton. Congratulations were lavished upon the pair of esteemed ex-players, and ever and anon you heard that old and well-known musical Marie Wilton-laugh. Baronets and such—legal, medical, artistic, scientific, political, and diplomatic—abounded among us, and every leading London actor-manager (accompanied by Mrs. London actor-manager) came along to pay respects to our honored guests from oversea. Among the numerous Americans in this gilt-edged throng I observed your Mr. Gillette, the successful Secret-Servant; that lovely brunette, Maxine Elliott (who spoke to me in most melodious American), and my old friend Nat Goodwin, who is so fine a comedian that I would he were going to act here during his present stay; but, alas! he isn't. Both at this function and around town generally Nathaniel was heard to crack many a merry wheeze.

There is no mistake about it—notwithstanding the large leavening of French, Austrian, German, and other Continental histrionic visitors, our city is becoming so American that I was almost heading this letter New York, July 3. In the theatres and clubs, in mansions and pubs, on the street and up the river am I continually meeting citizens of your great Republic. And I have—shall I say with one or two exceptions?—found them the jolliest boys and girls imaginable. Everywhere in public conveyances and on our sidewalks you hear the American tongue. Among the most pleasing things which I have heard in this language have been the many kind expressions of unfeigned esteem concerning THE MIRROR which you weekly hold up to nature.

One busy American, Charles Frohman to wit, in our midst, has found it necessary to correct certain statements regarding his London movements—statements emanating from that fearful wild fowl, the alleged American interviewer. In point of fact, Charles the Ubiquitous has sent me what may be called a wholesale denial of certain announcements, especially those in a certain Franco-American journal. Categorically, Frohman's manifesto runs thusly:

(1) He has not secured from the Gattis the Adelphi and the Vaudeville in order to found a "permanent American stage" in London.

(2) He wishes it to be thoroughly understood that his only interest with the said Gattis is for such plays as they may agree to produce together, and that the only contracts now existing between him and them are for Secret Service, which is still going strong at the Comedy, and Never Again, to be produced at the Vaudeville whenever it becomes necessary to withdraw A Night Out, but that contingency seems a long way ahead.

Just a few more American notes, or rather notes concerning Americans, before I pass to mere English matters. R. G. Knowles, who seems to have been scandalously maligned by a certain alleged American "interviewer" as to his remarks on English audiences, and *The Referee*, which passed a few remarks on Knowles' alleged remarks—which never were spoken—seemed last night to be about to come to an amicable understanding. I am sure that all parties concerned will be mutually glad of this, for, as I before intimated in speaking of this matter, since Knowles first came into our metropolis he has had no more loyal friends or fervent appreciators than the writers of *The Referee*, some of whom are known to you.

You will rejoice to learn that Eugene Stratton has just left hospital after a severe but most successful operation. 'Gene the genial is daily to be seen around town, tickling all and sundry with those quaint, quiet gaglets of which he has such a prodigious budget.

Your American success, The County Fair, after a very short run at the Princess', was last Saturday replaced there by the English melodrama In Sight of St. Paul's. As a set-off, however, I may remind you that the said English play was first produced in America.

John F. Sheridan, always a great favorite in our city, started another tour of Fun on the Bristol at the Brixton Theatre this week, prior to taking out a new play written for him by George R. Sims.

Sidney Drew, brother of your John Drew, will, with Mrs. S. D., make his London debut at the Tivoli, on Monday, in a sketch, When Two Hearts Are Won.

Your fair compatriotesses, Fay Davis and Julie Opp, scored heavily on Thursday at the St. James' in George Alexander's revival of The Prisoner of Zenda, which was also originally produced in America. Fay, who made so great a hit in The Princess and the Butterfly, which, I rejoice to hear, Pinero has consented to cut for Frohman's use in New York, plays the Princess Flavia with much charm as to manner and considerable music as to voice. Julie, who hitherto has only played small parts here, is quite a powerful Antoinette De Mauban.

Julia Arthur is about to quit the Lyceum in order to come to America to tour. Otherwise, doubtless, she—and not Gertrude Kingston—would this week again have understudied Ellen Terry, who is again ill.

Beerbohm Tree has decided to call Sydney Grundy's adaptation of Mlle. De Belle-Isle The Silver Key, and to produce it at Her Majesty's either next Saturday or Saturday week.

The Criterion, the St. James', the Opera Comique, the Court, and several other theatres are about to close.

The Adelphi drama, which Haddon Chambers and Comyns Carr are writing for the Gattis, is of a Wellingtonian-Waterlooish kind. The Gattis and their authors, who only made their subject known yesterday, doubtless did not know that quite a sheaf of plays on this theme are impending. Of those anon. GAWAIN.

THE DRAMA IN GERMANY.

The Performances at Wiesbaden—Failures at the Lessing—Changes at the Theatres.

(Special Correspondence of The Mirror.)

BERLIN, June 26.

"God loved the world and created Wiesbaden," as the saying goes. Without wishing to appear sacrilegious I should say the Divinity certainly made a success of it. When we see Wiesbaden in the spring, with its forests and its flowers, and hear the nightingales in the red chestnuts, we have a good idea of what Paradise is like. Every year when the lilac and hawthorn are heavy with blossoms, Wiesbaden celebrates what are known as the "Kaiser-days," when the Emperor and Empress arrive to witness the opening of the music and dramatic festival, which lasts two weeks or more. The musical productions this season far outdid the dramatic performances, the latter being confined to the representation of one play only—namely, a historical drama in five acts by Josef Lauff, entitled Der Burggraf. As you know, we are nothing if not patriotic, and a play in which a Hohenzollern figures as hero, no matter how lacking it may be from a dramatic standpoint, is sure to find favor with the most high. And sure enough, after the first performance, Herr Lauff was received in the imperial box, where the Emperor congratulated him and, I believe, even decorated him; but just between ourselves, the Der Burggraf was the most tiresome play I ever saw on any stage. The one redeeming point was the costumes and scenery, which were beautiful and artistic in every way. The operatic performances, under the directorship of Orchester Director Schuch, of Dresden, were most excellent. Not since the old German opera days in New York with Lehmann, Brandt, and Niemann have I seen a performance of Tristan and Isolde equal to this one in Wiesbaden, with Lilli Lehmann at the head. There was an artistic atmosphere and precision about it far beyond anything Bayreuth has given us for years. Madame Wagner may well look to her laurels.

It is interesting to note the difference of opinion between the Vienna and the Berlin publics. Regarding actors, their opinions are usually unanimous, but plays which have success in Berlin suffer more or less severe criticism when put before a Vienna public, and *vice versa*. Tewele, for instance, despite his inimitable art, closed an unsuccessful engagement this spring at the Lessing, owing to the two plays he offered us. First came The Official Wife. Now we already had this same wife with us last Winter. After a short life she died a quiet but honorable death, and we laid her away. Peace be to her ashes! But no, she would not rest. She came back to us with Herr Tewele in quite a new form. The adaptation and dramatization was made by a Herr Josmitzer, director of a theatre in Lübeck, and has had not a little success in Vienna. It is a burlesque, and has little in common with Mr. Savage's book. The first two acts are quite amusing, but when the story of the Nihilist appears, and we are asked to take it seriously, we can't do it.

Herr Tewele's other unfortunate venture was Fabrice Carré's vaudeville Tobedad, music by Edmond Audran. This is a poor affair, half operetta, half burlesque, which without Tewele would not have pulled through a half dozen performances.

Another instance of the difference of taste between the two cities was evinced when Leo Ebermann's Atherin was given at the Schauspielhouse. This play, which created a genuine sensation in Vienna, at the Burg Theatre, awakened little more than a passing interest in Berlin. It is true the representation here was far below that of Vienna, which may account for it to a certain extent. Herr Matkowski, as Agis the Spartan, was very poor, nor was the rest of the cast, with the exception of Frl. Poppe, who was a beautiful Phryne, more than average.

The Lessing has been industrious this season, and above all true to its god, Shakespeare. If the new plays which were brought out failed to awaken special interest, we had Shakespeare revivals galore. The whole family of Henrys and Richards in rotation, Much Ado, and Coriolan were given, besides the regular repertoire plays, such as Othello, Hamlet, The Tempest, Winter's Tale, Merchant of Venice, Comedy of Errors, Two Gentlemen of Verona, Midsummer Night's Dream, Romeo and Juliet, and Twelfth Night. A good showing for one theatre, is it not? Unfortunately all were not given with equal artistic success. The cast of Much Ado About Nothing, for instance, was lacking in many ways. On the other hand, Coriolan was an artistic triumph such as the Schauspielhouse has not scored for many a moon.

Another successful Schiller revival occurred at the Deutsches Theatre two weeks ago—namely, The Robbers. Josef Kainz gave us a wonderful performance of Franz Moor, and a guest, Leffler by name, was also good as the brother Karl. Annie Trenner, as Amalia, was very poor. There is no excuse, even though it be off season, for Director Brahms to entrust so prominent a part to so impossible an actress. And this is not the first time it has happened. It shows a lack of artistic perception which does not correspond with the rest of his work.

This house closed last night with the one hundredth performance of Gerhart Hauptmann's Sunken Bell. We don't have runs at the first-class theatres in Germany—only farces and operettas enjoy this privilege—otherwise The Sunken Bell could have filled the Deutsches every night from the time of its first performance, which occurred during the first week of December, until now. Instead of that it has drawn steadily four nights out of the seven every week, and will be one of the principal drawing cards for next season.

The theatre managers are planning some way to arrange their weekly repertoires next season so that the same play might not be given at two different theatres on the same evening. This is not an unfrequent occurrence. Several weeks ago, on one Monday night, Mary Stuart was given at three different theatres, and repeated again at two of the same on the following Friday. This is most unfortunate for the managers as well as for the public, and it is to be hoped a way for preventing it will be found and acted upon next season.

Just before its close the Deutsches Theatre gave a matinee for the benefit of the Actors' Fund. The plays chosen were Pohl's comedy in one act, The Circus Rider, and two one-act operettas, Good Morning, Herr Fischer, and Suppe's Flotte Burschen. Again, as in Lumpaci Vagabundus, the members of the company descended from the heights of the legitimate to sing and trip the light fantastic. Nickelmann with his sylphs, Hamlet and his friend Horatio, even the Solitary People, did their utmost. The comedy was excellently done by Frl. Sandow, Herr Nissen, and Oscar Sauer, and the stars of the operettas were Frau Schneider-Nissen, Hans Fischer, and Josef Kainz. The latter sang the celebrated counting couplet with great effect.

At last the poor Theatre of the West has found a manager. Director Prasch, of the Berliner Theatre, has leased it for a term of years, and will run it in connection with his old house. Max Hofpauer, a clever actor, who from lack of opportunity has never gained a footing in Berlin, has been made sub-manager. The house will be known hereafter as the Goethe Theatre, and will be formally opened with a performance of Faust on September 11. On this occasion Ludwig Stahl will make his debut as Mephistofeles. This exceeding good actor was another discovery of Ludwig Barnay's. He played *bon vivant* at the Berliner Theatre when Barnay was director there, and later, at Barnay's suggestion, tried heavy character studies and the classics. His Hamlet, though well read, was least good, but Iago, King Claudius, the Duke of Clarence, and the Fool in King Lear were among his most brilliant parts. When Barnay left the Berliner Theatre Stahl went over to the Lessing, where he resumed his *bon vivant* and modern character roles. Now, with pleasure, we see him returning to the classics.

The Geisha is having great success here at the Lessing Theatre. Last night it had its fiftieth performance before a well-filled house. On this occasion tasteful souvenirs were presented. The cast, including Mia Werber (Mimosa), Carl Schuls (Fairfax), and Sondermann (Wun-Hi), is excellent. The opera is beautifully staged and the dances, which are very numerous, are excellently done.

Charlotte Wolter, of the Vienna Burg Theatre, died last week after a long illness. In her the German stage has lost one of its most valued members. She had been connected with the Burg Theatre for nearly thirty years.

E. E. H.

AUSTRALIAN TOPICS.

The Sign of the Cross—The Brough Comedy Company—The Potter-Bellew Farewell Tour.

(Special Correspondence of The Mirror.)

SYDNEY, N. S. W., June 7.

Wilson Barrett's Sign of the Cross, the Australian premiere of which I reported you last mail, is a very strong attraction at Her Majesty's Theatre. The already good business continues to steadily improve. Ada Ferrar's Merica and Julius Knight's Marcus continue to call for most favorable comment, and these artists are backed up most ably by the excellent company Williamson and Musgrove engaged for the play on leaving Sydney. The Sign of the Cross will go over to Melbourne and then to Brisbane, the company returning to Sydney in August with Two Little Vagabonds.

The Brough Comedy company, prior to finally disbanding, is farewelling at the Criterion, quick changes of bill proving very acceptable to theatregoers and remunerative to the management. A testimonial benefit has been arranged for an early date to those justly popular artists, Robert and Mrs. Brough.

G. S. Titheradge, for so long one of the principal supports of the Brough company, will not accompany it on its Indian and Eastern tour, as he intends returning straightway to London. A benefit has been arranged for him, to take place at the Criterion. Harry Plimmer, a capable Australian-bred actor, has been engaged for the Broughs' tour.

Those favorite artists, Mrs. James Brown Potter and Kyrle Bellew, are at present enjoying a very successful season in Melbourne, and have also paid very profitable visits to the large provincial towns of our sister colony. Before leaving Australia they are to play a short farewell season at Her Majesty's, Sydney, and they will follow The Sign of the Cross at that theatre about June 26. It is worth noting that the original Potter-Bellew Australian tour was planned for sixteen weeks, but will have extended, at the close, over the best part of a year. Francillon, La Tosca, Camille, and The Merchant of Venice will be the farewell season's repertoire. The company will leave for England in R. M. S. *Oruba*.

A White Elephant, produced here for the first time during the Broughs' present season, proved a most acceptable farce-comedy, affording as it did such a scope for Robert Brough in one of those old men parts in which he is inimitable.

The Flying Jordans and Melville Stolty's clever American vaudeville company have left Sydney after a highly successful season at the Royal. They are now in Brisbane, and played a week at Newcastle on their way up.

The Selbinis, trick cyclists, are one of the best of Harry Rickards' latest importations.

Harry Furniss, the ex-*Punch* artist, is to lecture at the Theatre Royal under the direction of R. S. Smythe.

Maggie Moore and Harry Roberts will follow him at that theatre with Johanna, June 12.

Henry Bracy and his opera company have been doing good business in Brisbane and Melbourne.

Stanford and Barnes write reporting excellent business at the new Theatre Royal, Perth, West Australia.

Alice Leamar has left Harry Rickards' and joined Williamson and Musgrove's Matea company.

W. and M. have acquired the Australian rights of Too Much Johnson.

Tommy Hudson, fresh from his Indian and Chinese triumphs, will commence his Australian tour at Townsville, Q., on June 9.

Carl Hertz knocked them very badly in Maoriland. The place was almost bankrupt after his visit.

The Pollard Opera company is playing a month's season in Adelaide, S. A., Olivette, The Black Cloaks, Rip Van Winkle, The Merry War, Nell Gwynne, and many other favorites are their repertoire.

Frank Thornton and his company are doing well in Brisbane with The Bookmaker and Miss Brown. Charles Arnold, erstwhile Thornton's partner, is about to revisit the antipodes. Thornton is due to reopen in Melbourne, July 17.

Harry Paulton and Alma Stanley are being well received in A Night Out at Melbourne Princess'. Their Australian engagement is for twelve months. A Bad Lot, My Friend from India, and In a Locket, plays all new to us, are in their repertoire.

J. H. Chirgwin and Florrie Esdaile have left for the London syndicate halls.

Wallace Brownlow, now married and apparently settled in West Australia, recently made his first appearance in sacred concert. He is a distinct loss to the operatic stage.

The Five Kentucky Pickaninnies from America are appearing at Melbourne Opera House.

George Laurie is to make his first appearance under Rickards' management at the Palace Theatre in The Bunch of Keys. Marrietta Nash (Mrs. Laurie) will also appear there.

We are soon to see The Gay Parisienne, which will serve to introduce the firm's new comic opera company. George Musgrove has engaged an English actress, Mabel Everleigh, to play the part of Julie, and Mr. Watson (brother of Henrietta and Elizabeth Watson) as stage-manager. Juliet Wray, George Laurie, and several members of the old company will join the reorganized company, and the conductor's bâton will remain with Leon Caron.

George Rignold is meeting with fair success on his N. Z. tour.

Charles Godfrey has been laid up at Perth, W. A., with typhoid, which has postponed his return to London.

W. and M.'s Matea Vaudeville company is touring Maoriland.

Bland Holt has been having it all his own way in the melodramatic line in Melbourne. His latest revival is A Life of Pleasure.

We are all wanting to know when The Geisha is to be produced here. W. and M. hold the rights.

Potter-Bellew company farewell in Brisbane, Q., June 14.

The Broughs revived that excellent farce-comedy, The Solicitor, on Saturday last.

A matinee of The Sign of the Cross will be given to-morrow in aid of the jubilee charities.

A matinee of A Village Priest was given on Friday last by the Brough company. The Sign of the Cross company was largely represented in front, thus availing themselves of their only chance to see our best comedy company.

E. NEWTON DALY.

MELBOURNE NOTES.

MELBOURNE, June 6.

Leon Caron, so long conductor of the Royal Comic Opera company, will soon leave Australia for France.

My Friend from India will be produced at the Princess Theatre after A Night Out.

A Life of Pleasure, one of the strongest and best dramas Bland Holt has yet produced, will be given at the Theatre Royal after In Sight of St. Paul's.

The Hambourg Brothers start their Australian tour here on July 24, under John Lemmon's direction.

Harry Roberts has been engaged by Maggie Moore as leading man for her new company.

Juliet Wray, Miss Phillips, and Mr. Lauri have been allotted parts in My Friend from India.

Frank Lawton did not go to America as arranged. He received an offer from Williamson and Musgrove at the last moment and accepted it. He will accompany the firm's new variety company through New Zealand.

The Pollard Opera company opened their Adelaide season at the Royal with Boccaccio.

Frank Thornton opens for a season at the Bijou Theatre on July 17.

Williamson and Musgrove have issued invitations to the clergy of Sydney to witness the performance of The Sign of the Cross.

Charles Holloway's Dramatic company, with Eugene Duggan as leading lady, has just concluded a most successful season at Townsville.

Harry Plimmer has been engaged by Robert Brough, with whose company he will continue till its final disbandment.

Ouda, the graceful gymnast, left for America on June 4.

The Bracys are doing well at the Brisbane Opera House.

Friday, July 23, is the closing date of Bland Holt's season at the Royal.

Charles Holloway is resting in Melbourne, having been compelled to give up playing by an attack of fever he had in Queensland.

The Opera House will be pulled down and rebuilt this year. Mr. Rickards will take the Theatre Royal during the alterations.

Walter Baker is very ill with muscular rheumatism and his part is being played by W. Gregory.

The Elsie Adair company has been doing excellent business at the Bijou Theatre. Miss Adair owes some of her success to the new and beautiful system of lighting employed. Hugh Emmet, a ventriloquist; Esme De Tour, Percy Clifton, Mlle. Dagmar, and Walter Vanderlip all help to make the performance attractive.

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IN OTHER CITIES.

SAN FRANCISCO.

At the Columbia Theatre A Social Highwayman, June 28-July 4, has scored the greatest success thus far of the Frawley co.'s engagement. It is to be regretted that Mr. Frawley did not elect to open with this play. It is new to the Coast, and though it was produced with considerable heaviness it has proved a strong attraction. Most particular mention should be made of Frank Worthing. As Courtice Jaffrey he has made a great personal success. It is fortunate that Mr. Worthing is enabled to make this striking success after his somewhat unsatisfactory performance of Colonel Kerchival West in Shenandoah. Frederick Perry made his first appearance with this co. as Jenkins Hamby, the hero's, or rather villain's, gentleman's gentleman. He scored a hit. Blanche Bates plays most charmingly the comparatively unimportant part, though the heroine, of Elinor Burnham. She portrays the pure, sweet womanliness of the character perfectly, and was exactly the kind of a girl that Courtice Jaffrey would have lost his heart to, both for her character and her beauty. As Senora Leila Caprices, Eleanor Moretti makes the very most of her opportunities; her performance is strong and thoroughly satisfactory. Phosa McAllister is given a hard part as Mrs. Deane, the medium, and her success is attested by the absolute silence and absorbed interest of the audience during the seance scene. The other members of the co. have not much chance in this drama, but their parts are all filled most acceptably. Business is very fair, and but for the fact of the Fourth of July exodus would be very large. July 5, matinee and evening, Shenandoah will be revived as a special holiday attraction, to be followed the balance of the week by The Two Escutcheons.

The Lyceum co. at the Baldwin produced The First Gentleman of Europe June 28-July 3. The production is handsomely dressed and effectively staged, although the play is somewhat colorless. It is a pretty story in a thin sentimental way; it lacks meat. I understand it had something of a go in New York, but it has not proved a striking success here. Edward Morgan as the young writer, George Carteret, has a strong part, which he handles excellently, and in his defiance of the Prince and Daphne is particularly good. Mr. Hackett, dropped in rank this week from a King to a Prince, is full of dash, swagger, and elegance as the kingly masher, and plays his part much in the satisfactory way in which he handles Zenda. Miss Mannering as Daphne showed much charm and acted intelligently and naturally. She looked an exquisite picture in her simple, graceful gowns, which were an attractive contrast to Lady Stark's models of the extravagant fashion of the Court. Charles Walcott does a rare bit of character acting as Sir Christopher Carteret. Mrs. Whiffen and Mr. Findley are entitled to praise. The attendance at this house has also suffered by reason of the holidays. July 5, matinee and evening, The Prisoner of Zenda, by request; 5-10 The Mayflower.

Andy Blake, cut down somewhat to be finished in time for The First Born, has held the boards at the Alcazar June 28-July 4. May Buckley was a captivating Andy, and added to the laurels she has won at this house. Mrs. F. M. Bates was particularly good in the part of Andy's grandmother. George Osborn was also warmly welcomed. The First Born continues its phenomenal success. Business excellent. Hugo Toland has returned from New York, where he sold to Daniel Belasco the rights of this play for Europe and the East. It will be produced in New York at the Broadway Theatre in November, and will be taken to London in the following May. Practically, the original cast will be taken to New York—May Buckley, Mr. Powers, and the rest. It is a wonderful little piece of Chinese realism and romance, and should certainly everywhere repeat its San Francisco success. Francis Carlyle, George Trader, and Miss Selbie Johnson join the Alcazar stock co. 5-10 in A Victim of Circumstances, followed by The First Born. Carlyle is an old favorite here; Miss Johnson we have never seen before, but from what we know of her success in The Great Diamond Robbery, in which she succeeded Blanche Walsh, we expect much from her.

Business continues to be large at the Orpheum—it is a common thing for the house to be entirely sold out by 8 o'clock. In fact, even admission tickets have been refused several times during the week June 28-July 4. Smithy and Fuller, the new musical team, are excellent in their way, and contribute to the success of the entertainment. Lew Dockstader has a lot of new songs and stories and his popularity is unabated. His song, "Dat Ain't No Lie," has caught the town, and everybody is a natural born something. The other acts are all by the same people mentioned last week. At midnight, June 30, the Orpheum management, in commemoration of the tenth anniversary of the opening of the house, tendered an elaborate banquet to the dramatic critics and leading members of the press, the city officials and artists, and employees of the house. The menu, which was prepared in a humorous vein by Phil Hastings, the press agent of the house, was excellent and fizz was abundant. Ferris Hartman presided, and everybody had a good time. About sixty people were present.

Blue Grass at Morosco's June 28-July 4 proved a pretty and thrilling drama, and is a realistic picture of early life and incidents in Kentucky. The scenic features are particularly noticeable. Maud Edna Hall plays Mary Brand, a role she created in the original performance, and she gave a most attractive rendition of the part. The support is thoroughly good. Mortimer Snow, Lorena Atwood, John J. Pierson, Virginia Jackson, and Leslie Morosco are particularly worthy of praise. Business has been very good; 4-11 Captain Paul, a romantic naval drama by Edward E. Rose, the successful adapter of The Prisoner of Zenda.

At the Tivoli the comic opera Wang, with Edwin Stevens in the title-role, has proved so strong an attraction that it is to be continued until further notice. New verses will be added to the topical songs, and new up-to-date gags will be introduced.

John Gourlay, of the old firm of Harrison & Gourlay, passed through here last week from Australia en route for New York. He reports having had a successful and pleasant sojourn in the antipodes.

Ferris Hartman goes East soon, and will be regretted by all his San Francisco friends.

Manager S. H. Friedlander, of the Columbia Theatre, is organizing a Trilby co. in New York to tour the West during the coming season.

There will be two additions to the stock company at Morosco's next week, F. W. Strong, a veteran actor and stage-manager, and Ulric B. Collins.

W. W. KAUFMAN.

BUFFALO.

The Wilbur-Kirwin Opera co., at popular prices, continues to attract large audiences to the Star. Carmen was sung 1-3, and did not give the best of satisfaction. The co. is not strong enough to produce operas of this character, and would attain much better results if it restricted its efforts to the lighter comic operas. It is fair to say, however, that Miss Kirwin is at her best in the role of Carmen.

Olivette and The Two Vagabonds were presented 5-7 to pleased audiences. J. C. Harvey, in the comedy roles, is amusing, and is a favorite here. He has a tendency, however, to repeat certain business and jokes too often, and frequently resorts to horse-play in order to raise a laugh. The comedy work of J. W. Kingsley is deserving of mention.

The bill at the Casino 5-10 was the best that has been presented at this house since its opening. Fleurette and the Fleur de Lis were the features, and performed an interesting and somewhat novel act. McCale and Daniels were received enthusiastically at every performance. While they have not introduced any new matter in their sketch, they are still one of the funniest knockabout teams on the stage. Bonnie Lottie danced cleverly, but would do well to omit her remarks to persons in the audience. Terry and Elmer introduced some original dancing, and the Whiting Sisters, in cornet solos, were well received. Others on the bill were Omar, Robsart, and Kitty Wolf. Patronage was excellent.

The veriscope pictures continued as the attraction at the Lyceum 5-10. Business in the main has been good; but during the recent hot weather has dropped off perceptibly. The house will close at the end of this engagement.

The local lodge of B. P. O. Elks entertained many delegates en route to the Minneapolis convention at their parlors 4. Alphonse J. Meyer, at one time manager of the Court Street Theatre, will represent Buffalo at the convention.

An action has been brought to foreclose the mortgage on the Metropolitan Theatre for the non-payment of interest. The amount of the mortgage is $20,000.

Principals and chorus are actively engaged in rehearsals for Frank David's burlesque, Little Miss Buffalo, which has its first production at the Casino 12. The burlesque relates entirely to local affairs, and gives promise of being a big hit. Several of the characters will represent well-known officials and otherwise prominent persons.

The Wilbur-Kirwin co. sings Madame Favart 8-10. There will be several changes of bill 12-17, which is the last week of the engagement. The specialties introduced between the acts by members of the co. will be continued. Maude Poole is making a big hit with her ballads.

Clement Bainbridge, of the Alabama co., has been visiting friends in town. He attended the performance at the Casino one night last week.

The Court Street will reopen for the regular season August 16, at which time a benefit for the Fresh Air Fund will be given. Meanwhile, repairs will be made in the interior of the house.

John Laughlin, manager of the Lyceum, was in New York city 1 on business.

The city is flooded with paper announcing the performance of Buffalo Bill's Wild West 19, 20. The exhibitions will be given at the Driving Park.

J. W. Kingsley rejoined the Wilbur-Kirwin co. 5.

Al. Reeves is still in the city attending the races. He will remain in town till the close of the meet.

The Wilbur co., now playing at Rochester, closes there 10. The co. will rest for a week, after which it will open here for a long engagement.

The excursion of the Buffalo Theatrical Protective Union to Eagle Park occurs 21. The Court Street Orchestra will help enliven matters.

The Mayor has refused licenses to a number of the concert-hall proprietors. They have engaged an attorney and will contest the matter in the courts.

Phil Geissler and Lizzie Roth were the attractions at Jaeger's Roof-Garden 5-10.

Ike Grodz, of this city, who joined Fred Rider's Night Owls last Winter, will go with the same co. next season.

The chutes have made their appearance in Buffalo, and many persons prefer "shooting" them to attending the theatres.

Some very unique paper announcing the advent of Little Miss Buffalo has been posted. A large ten spot of diamonds tells plainly enough that the attraction will be at the big Casino.

RENNOLD WOLF.

DENVER.

Mr. Barnes of New York has proven a most popular attraction at Elitch's week of 4, crowded houses having witnessed its well acted performances by the stock co. While the roles were excellently handled throughout the honors were fairly won by Jennie Kennark, whose Marina Paoli was thoroughly consistent, intelligently conceived and admirably enacted, her treatment of the strong scene of the final act betokening real genius. Another fine portrayal was that of Rolinda Bainbridge as Enid Anstruther. Miss Bainbridge being undoubtedly the best ingenue we have had in our local stock companies. Delicious comedy and character hits were those contributed by George Edeson and William Burress, while Margaret May, as the irrepressible Maud, made a pronounced hit. Hugh Ford's Tomaseo was a splendid character study, while Leonora Bradley was particularly felicitous as Lady Chartris. Ernest Hastings' Count Danelli and Franklyn Hill's Edwin Anstruther, were, upon the whole, well acted, but Mr. Hastings was a trifle unnatural at times and Mr. Hill not sufficiently virile.

Week of 11 a double bill, consisting of In Howard County and That Dinner at Olympia, will be presented.

The performance of The Serious Family by the stock co. at Manhattan Beach week of 4 has been notable for most inefficient stage-management, the result being an unfortunate state of affairs. In the first place it was a grave mistake to offer a dreary performance of that ancient play, A Serious Family, as a Fourth of July attraction; and secondly, the play was badly cast throughout. For example, the leading woman, Victory Bateman, played the colorless walking-lady part, and the soubrette, Annie Buckley, essayed the dashing Widow Delmaine, and both appeared ill at ease in these roles. E. W. Mawson was also very unhappy, playing the Irish Captain with a Yankee dialect and in a manner quite reminiscent of his Cheviot Hill of last week. Frank Kendrick's interpretation of Aminadab Sleek was far from correct. Wearing an old-fashioned hat throughout drawing-room scenes, and even in a ball room, and appearing with a red bandanna handkerchief attached to his coat tail, may be Mr. Kendrick's idea of comedy, but the public is not in sympathy with it. The only redeeming features of the performance were H. Coulter Brinker's Charles Torrens, which part he played with considerable spirit and magnetism, and Virginia Johnson's well-conceived Mrs. Charles Torrens. The stage-management at Manhattan is to be regretted, for, properly handled and with the right kind of plays, the stock co. can and will appear to advantage. Caprice will be the bill week of 11, and should offer the co. excellent opportunities to retrieve this week's unfavorable impression.

H. Van Meter, who has recently stepped from the amateur into the professional ranks, and who is playing with the Elitch co. in minor roles, shows a marked improvement in his work.

The stock companies have been practically giving continuous performances lately, having given matinee and evening performances 3, 4, 5, and 6.

George R. Edeson and Walter Edwards, of the Elitch co., this week signed contracts for the season 1897-98, commencing early in September. Mr. Edeson will go to Chicago to act as stage director and principal comedian of the new stock co. at the Schiller Theatre, and Mr. Edwards will become a leading member of the stock co. at the Avenue Theatre in Pittsburg. Both the Schiller and the Avenue Theatre managements are to be congratulated upon the acquisition of these two capable actors.

Nero, or the Fall of Rome, which opened at the Denver Wheel Club Park 25, and continued until evening of the Fourth of July, has had a tempestuous career. A man named Parrish was supposed to be behind the venture, but he departed the city after the first night, leaving nothing behind but some scenery and a canvas bottom lake, whereupon several hundred children and considerable local talent, who had been engaged for the production, decided to continue it upon the commonwealth plan, and managed to give a series of so-called entertainments.

Open air theatricals have the call in society and amateur circles here now. A most enjoyable entertainment was that given under the auspices of the Round Table Club at the home of Mrs. Charlotte Gallup 30; the beautiful grounds were converted into an open air auditorium, and the performance was witnessed by nearly a thousand of Denver's representative club women. The programme given in the Summer house theatre consisted of scenes from Leah the Forsaken by Prof. John Wetzel and Camilla Roberts; a performance of Dream Faces by Grace Holmes, Laura Staats, Leon Hattenbach, and C. B. Witter; and an excellent rendering of A Happy Pair by Lizzie Field and Joe Newman.

At Arlington Park, July 17, an al fresco performance of As You Like It will be given under the auspices of a number of well-known society ladies. This will be the first al fresco performance of this play ever given in this city. It will be under the direction of Professor Cleaves, and the proceeds will be for the benefit of the Kitchen Garden, a local charity. Well-known society people will participate in the performance.

R. L. Giffen spent 7 in the city, arriving in the morning from Minneapolis, where his stock co. has made a great hit, and departing the same evening for New York city.

F. E. CARSTARPHEN.

LOUISVILLE.

The season of the Bond Stock co. at the Auditorium has been extended and the bill for the week commencing July 5 is, for the first three nights, A Box of Monkeys, Our Bitterest Foe, and A Frightful Frost; upon the remaining three nights of the week A Scrap of Paper will be presented in an elaborate manner, after most careful rehearsal. The season at the Auditorium has been a delightful one and largely enjoyed by the audiences attracted there.

The vaudeville season at Phoenix Hill Park has proved a profitable one. The second week started 5, with entire change of people. The Sunday audiences have been large and enthusiastic. It would seem that the change of policy at the Hill has met with popular favor.

The Prince-Wells bicycle races at Fountain Ferry Park and at the Auditorium 5 were successful events. Mr. Wells, a successful dealer in bicycle wares in this city, was one of the pioneer professional trick riders; he abandoned the road when he married.

In a talk with Press Eldridge, who was one of the star performers the opening week of vaudeville at Phoenix Hill Park, he took occasion to speak feelingly of the esteem in which his mother, "Aunt Louisa," was held in the profession, and to pay a compliment to THE MIRROR and its managers.

Manager W. H. Meffert, of the Temple Theatre, will be Drill Master of the Louisville crack corps of Elks at the reunion at Minneapolis. It is confidently expected that this city will carry off the prize for proficiency in the prize drill, which will be one of the features of the reunion.

Karl Schmidt, the popular Louisville leader of orchestra and well-known musician, denies the rumor that the Louisville Quintette Club will be disbanded. He states that on the contrary this organization is in a better condition now than ever before, and that it will remain intact.

Professor Fletcher and Phil Hacker, of the Louisville Orchestras and Louisville Military Band, anticipate pleasure and beneficial physical results from their encampment with the National State Guard at Fountain Ferry Park.

Brady and Stair, of the Avenue Theatre, are said to be negotiating for representation at that theatre of the veriscope exhibiting the Corbett-Fitzsimmons fight.

Managers James T. Macauley and Will Colgan are enthusiastic in their praise of Louisville as a Summer resort, where they intend to spend the heated season. They state that the booking at Macauley's is in competent hands in New York, and that they have already been notified of a number of fine attractions secured.

Tom Cooke, a Louisville boy who has made rapid progress in his chosen profession as a member of Louis James' co., is spending the time between seasons with his parents in this city. He has been advanced from small to an important line of parts, and is pleased with his prospects for the future. He will probably be with Mr. James again next season.

CHARLES D. CLARKE.

MINNEAPOLIS.

A special professional matinee performance of The Private Secretary was given by the Giffen-Neill Stock co. at the Lyceum Theatre 5 to a large and delighted audience. Both play and company made a decided hit. John B. Maher was happily cast in the title-role, and made the most of his opportunities. Robert Dronet made an admirable Douglass Cattermole. Wm. F. Owen was satisfactory as Cattermole, Sr. Of the ladies, Muriel Grey, Blanche Johnson, and Chase Sprague deserve mention for efficient work in their respective roles.

The Two Vagabonds was to have been put on at the Lake Harriet Pavilion 5 by the Marie Bell Opera co., and a large crowd had gathered to witness the performance, but the first act had scarcely begun when a severe thunderstorm broke, driving both players and audience to shelter.

Minneapolis was *en fete* 5-10, in honor of the annual convention of the Grand Lodge of Elks, which opened at the Metropolitan Opera House 6. Governor D. M. Clough welcomed the guests on behalf of the State and Mayor Robert Pratt on behalf of the city. Exalted Ruler A. M. Harrison extended the greetings of No. 44. G. E. R. Meade D. Detweiler responded in a few well-chosen words. Zuhrah Temple, N. of the M. S., acted as hosts to all visiting Shriners at the Masonic Temple in the evening. Wednesday, 7, was spent in St. Paul and at Como Park, where an old-time Southern barbecue was enjoyed. Thursday, 8, was given over to the ladies' reception, grand parade, prize drill and band concert at Lake Harriet, and the performance of the Marie Bell Opera co. in The Two Vagabonds, during which features of especial interest to members of the fraternity were introduced. Friday, 9, was Minnetonka day, the most important function of which was the grand ball at Hotels La Fayette, St. Louis, and Lake Park. Saturday, 10. No. 44 kept open house at Elks' Hall, the flour mills were inspected and carriage drives taken to points of interest.

The Minneapolis *Times* made complimentary mention of the new "Mirror Date Book" in a recent issue, pronouncing it "even more complete than those THE MIRROR has formerly issued."

Manager Giffen, of the Giffen-Neill Stock co., has gone to New York City.

F. C. CAMPBELL.

ST. PAUL.

Eugenie Blair and her own co. presented East Lynne 28-July 3 at the Metropolitan Opera House, and drew a large attendance. The parts of Lady Isabel and Madame Vine were admirably interpreted by Miss Blair. Ella Wren made a hit in the role of Cornelia Carlyle. Linda Downing was pleasing and attractive in the part of Barbara Hare. William Bramwell as Archibald Carlyle, T. S. James as Sir Francis Levison, W. B. Downing as Richard Hare, and J. H. Kolker as Lord Mount Severn well sustained their roles and deserve favorable mention.

The revival of Jane Eyre by the Eugenie Blair co. 5-10 at the Metropolitan Opera House drew a large and fashionable audience at a special Fourth of July matinee. The play was well cast. Miss Blair, in the part of Jane Eyre, evidenced a fine conception of the character. William Bramwell was excellent in the role of Lord Rochester. J. H. Kolker was decidedly good in the role of Theodore Ingram, Linda Downing was highly commendable in the part of Lady Blanche. Ella Wren as Grace Eool, Katherine De Barry as Lady Ingram, Marion Berg as Mary Ingram, did very creditable work. Little Hazel is bright and clever in child parts.

The Summer season at the Metropolitan Opera House will close July 10, and Manager Scott will prepare the house for opening of the regular season latter part of August.

The Eugenie Blair co. will close their season Saturday, 10. Miss Blair and Mrs. Wren will leave for the East at once for needed rest.

The St. Paul Lodge of Elks No. 59 are making great preparation to receive and entertain members of the Grand Lodge on Wednesday, 7, which will be St. Paul day of the Grand Lodge week. After the entertainment at Como Park the members will hold a social session at Elks' Hall, presided over by Grand Exalted Ruler Meade D. Detweiler, at 10.30 P.M.

Mr. and Mrs. M. B. Curtiss (Sam'l of Posen) are visiting friends at Mendota, near Fort Snelling.

Walter Hale will give a dramatic entertainment at the Metropolitan Opera House Monday evening, July 19, presenting a triple bill, In Honor Bound, The House that Jack Built, and My Lord in Livery. Mr. Hale will be assisted by Miss Etta Hawkins (Mrs. William Morris), Adah Hawkins (Mrs. Orton), and local talent.

Etta Hawkins is spending the Summer with relatives in St. Paul.

GEORGE H. COLGRAVE.

PROVIDENCE.

Lothrop's Opera House closed a season of forty-six weeks 5. Three performances were given on this date for a benefit to Treasurer William C. Chase. The bill included Sunset and A Successful Failure by the Royce-Robeson co., and specialties by Thomas and Watson, Brown and Harrison, Wards and Trantz, John Phillips, Florence Corbin, and T. Wilson Rennie.

The bill at R. H. Brock's New Music Hall at Crescent Park 5-10 was furnished by Herbert Eaton, Engstrom Sisters, Tom Noben, Isabella Hurd, Lew Benedict, Fred Niblo, Barton and Eckoff, the Bedlams, Gracie and Reynolds, Fisher and Crowell, and Annie Gorden. At the other places of amusement at the Park are the Rhode Island Ladies' Orchestra and Brigham's Famous Singing Orchestra.

Manager R. A. Harrington has everything in full blast at Rocky Point now. At the Forest Casino are Edward M. Favor and Edith Sinclair, Sadie Stephens, and Ben Miles, Margaret Rose, the Davenports, Mudge and Morton, the Lessendens, the Belmonts, and the Three Lane Sisters. This is a big bill for 10 cents. In the Cafe are the Vesuvian Troubadours, in their national costumes, with guitars and mandolins and songs and dances. Music is being furnished by the National Band. Providence Ladies' Orchestra, and Greene's Orchestra.

Tenley and Simonds, of Weber's Olympia co., have been engaged for the Summer at the New Music Hall, Crescent Park, and open 12.

Herbert Eaton, of this city, has been singing H. I. Dillenback's latest song, "Sweetest of Girls," at Crescent Park the past week. Mr. Eaton was with the Julia Marlowe co. last season.

Manager R. A. Harrington, of Rocky Point, told me a few days ago that if I would bring "Biff" Hall down there he would show him what kind of clam dinners we had here in Little Rhody. I know what they are, and if "Biff" says the word, we'll go. I understand he will be East next month.

Cora Williams, last season with the Girard Avenue Theatre Stock co. (Philadelphia), has gone to Chicago to accept an engagement with the Hopkins Stock co.

While at my Summer home at Edgartown, Mass., 4 and 5, I met your Elizabeth, N. J., correspondent, A. W. Bogart. He is there for a two weeks' vacation and won't do a thing but have a good time and lay in a new supply of fish stories.

HOWARD C. RIPLEY.

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DETROIT.

The Carleton Comedy Opera co. is furnishing entertainment at the St. Claire Park and Casino. This week an operetta entitled The Charity Girls is the attraction offered, and it is being very well received by large audiences. W. T. Carleton, the well-known baritone, who is at the head of this enterprise, is an old-time favorite in Detroit, where his appearances have been many. His recent engagement has recalled many reminiscences of pleasant events with which he was connected, among them the opening of the Detroit Opera House, as it is now constructed, when he and his co. presented Erminie. This is the second week (5-10) that the Carleton co. has been at the St. Claire Park and Casino, and it is to be hoped that the attendance will continue good and that the engagement will be an extended one. There always has been a dearth of Summer entertainment in the theatrical line here, and most of the efforts made in the past to supply anything of the kind have been insufficiently supported and had to be abandoned. We would like to see anything in this line that is of a high order prosper, and therefore wish the Carleton co. success.

Those on the excellent programme Wonderland is offering this week (4-10) are: O'Lynn, Hall and O'Lynn, who give The Country Boarders in good style; Stella Mayhew, who is a splendid mimic and a good singer; the Partelles in their acrobatic feats and tricks; and Frank Burt, who gives exhibitions on slack wire. By a liberal use of electric fans and similar contrivances, the managers of this resort succeed in keeping it comparatively cool, and in spite of the intense heat of the last week the patrons have been loyal.

KINBAL.

CLEVELAND.

The Garden Theatre Opera co. presented Martha as its fifth opera July 5. The feature of the evening was the appearance of William Pruett, who takes the place of Hubert Wilke. He was enthusiastically received, and, as Plunkett, made a hit. Carrie Rona sang the part of Lady Harriett Durham with taste, and Maud Hollins did well as Nancy. The others of the cast did well. Week of 12 Mascot.

Veriscope, illustrations of the Corbett and Fitzsimmons prize-fight, will be the attraction at the Lyceum Theatre commencing 12.

Robinson and Franklin Brothers' Circus held forth to large crowds afternoon and evening 8, and gave a creditable performance.

Buffalo Bill's Show will be with us next month.

Hubert Wilke has gone East.

Glenville, a suburb of Cleveland, is to have a fine new theatre, which will be opened in October.

Fred Coan, treasurer of the Euclid Avenue Opera House, went with Cleveland Lodge No. 10, B. P. O. Elks, to Minneapolis to attend the reunion.

The bathing beaches have all been doing an exceptionally large business during the heated term of the past ten days.

WILLIAM CRASTON.

INDIANAPOLIS.

The three-act comedy, Comrades, opened the week 5 at Wildwood with good business. Lawrence E. Atkins appeared as Matt Windsor, the tramp, and Ella Lawrence as Nancy Nipper. The others in the co. are: Naomi Booth, Bertie May, Fred A. Sullivan, and Al. H. Bailey. Between the acts, Harry Fidler appeared in a Chinese act, and Mae Mazelle gave several Spanish dances. Before the play a fine display of fireworks was given by Manager Webber. On the evening of 7 ladies with escorts will be admitted free.

Fairbank entertained over 10,000 people 5. Gosco's Roman Students, with Ostendorf's Orchestra, will remain another week.

At Kisel's Frank Hall, baritone, and Kitty Leslie, prima donna, have been added to the Ladies' Orchestra, and are drawing large crowds.

William E. English, with Mayor Taggart and other enthusiastic Elks, have gone to Minneapolis with the avowed intention of bringing the next reunion to this city. The Commercial Club has sent its secretary along to assist, and Indianapolis will lay itself out to entertain the antlered crowd should it decide to come here next year.

W. W. LOWRY.

KANSAS CITY.

Crowds filled the Fairmount Auditorium twice on July 5, and the attendance was excellent throughout the week. The bill consisted of a new sketch, which Merri Osborne is to use when she goes into vaudeville this Fall. It is entitled A Dead Shot, and gives her great opportunity for displaying her talents as a comedienne. She made a good impression, and was well supported by E. W. Thomas, John Daly Murphy, Stewart Allen, and Clarence Seymour. The specialties consisted of a remarkably clever trapeze performance by Mlle. Ani; musical eccentricities by the Delforellis, grotesque clowns; several popular songs by Nellie Dunbar, the female baritone; a topical song entitled "Kansas City," by Seymour Rice, and moving pictures, showing Kansas City scenes, on the animatograph. Dans vash Papinta, the myriad dancer, comes.

At Washington Park Libaati and a military band are giving concerts each night to a fair attendance.

At Troost Park the chutes still continue in popular favor, with scenic allegories by the Carringtons as an additional attraction.

FRANK B. WILCOX.

PITTSBURG.

The veriscope pictures of the Corbett-Fitzsimmons fight have been on exhibition at the Alvin Theatre since 3; the engagement will last until 10. Large audiences have been in attendance at every exhibition.

The Alvin will open the regular season the latter part of August.

Manager Williams is brightening up the Academy of Music for an early opening in August.

E. J. DONNELLY.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—ITEMS: The Taylor Dramatic co., which had an engagement for several weeks at Lake View, has disbanded, after playing one week to poor business.—The local lodge of Elks sent a delegation of thirty members Saturday 4 to the reunion at Minneapolis.

ARIZONA.

PHŒNIX.—OPERA HOUSE (S. C. Patton, lessee and manager): Dark for Summer.—PARK THEATRE (S. C. Patton, lessee and manager): A. Y. Pearson's Stock co. holds the boards until July 10. Week of June 28 played Land of the Midnight Sun and Fire Alarm to fair business. July 5-7 same co. gives She. Katie Putman coming.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): The Columbia Opera co. gave an enjoyable performance of Said Pasha and Olivette week ending 3 to good business. La Mascotte, Chimes of Normandy, and Mikado week of 5.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gottlob & Co., lessees): House dark. Coming: Lyceum Stock co 12-14.—OAKLAND THEATRE (F. W. Stechen, manager): The Bates Stock co. presented Nancy Till 27-4 to good business; performance very good; this play is by Raymond Russ, a local writer, and received a very cordial reception at the hands of his friends. Coming: A Celestial Maiden 5-11

SAN JOSE.—HALL'S AUDITORIUM (L. Henry, manager): Buckman-Keogh Comedy co. held the boards week of 27, playing to only fair business.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Katie Putnam opened 28, presenting Old Lime Kiln, Love Finds a Way, and Fanchon, to fair business. Prisoner of Zenda 10.

COLORADO.

CRIPPLE CREEK.—BUTTE OPERA HOUSE (J. F. Vardaman, manager): Si Perkins 26 played to S. R. O.; audience well pleased. Theatre will be dark for a month.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): House dark 5-10.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Iolanthe 29 by Pueblo Choral Society to crowded house; repeated July 5; good business.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE: House closed for the Summer.—ITEMS: Manager Parsons is rusticating, dividing his time between his family homestead at Broad Brook and Bridgeport.—At the Hartford Opera House the Corbett-Fitzsimmons vitascope pictures of the Carson City fight are drawing large audiences week of 5 despite the extreme warm weather. Week of 12 a vaudeville bill, comprising some of the best known people in this line, will hold the boards.—Forepaugh and Sells Brothers' Circus drew three immense audiences 5, giving a most satisfactory entertainment.—The attendance at the Hartford and the Circus did not seem to be affected by the strong counter attraction of the re-opening of Charter Oak Trotting Park 5, which was attended by over 20,000 people, and an athletic contest at the Auditorium, where a packed house witnessed the manly art depicted for liberal purses.—The Shooting the Chutes Park opens 10 for the season. Besides the Chutes, which will be the main attraction, there will be light opera and vaudeville added later. The park is easy of access to the city (being situated opposite the Ball Grounds on Wethersfield Avenue). As it approaches completion, it is evident that the management have spared no expense to make the place one of great attractiveness; the fence is of stucco design with elaborate towers at entrance gate. The several buildings inside the inclosure, cafe, ice cream booths, etc., are of picturesque design, all painted in pleasing colors, and with daily band concerts, elaborate decorations, electric and flash lights, the Chutes will be an attractive spot during the Summer months.—Treasurer Harry Stengle, of Parsons' Theatre, had arranged for a concert afternoon and evening at the Ball Grounds 7, by Gilmore's Band. After having gone to the expense of extensive printing and advertising, at the last moment he received a cool and unsatisfactory letter announcing that owing to the fact that a Sunday concert they had routed in a Massachusetts city had to be canceled as no permit or license would be issued for a Sunday concert in that State, it would throw out the date here.—Frank Carlisle, of this city, has left for the Pacific Coast to join Frawley's Stock co. in San Francisco.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Parochial School Graduation 2; a large house.—ITEM: Major Mite, a midget comedian, joined Buffalo Bill's Shows July 5.

DERBY.—STERLING OPERA HOUSE (I. M. Hoyt, manager): House dark for season; will reopen first week in September.—LAKE HOUSATONIC PARK (Derby Street Railway, managers): Season open July 12 with Æolians, musical artists, for one week; two performances daily.—ITEM: J. M. Hoyt, Jr., returned to Derby after five days' visit to New York.

GEORGIA.

ALBANY.—SALE-DAVIS OPERA HOUSE (H. T. McIntosh, manager): The Southern-Price co. opened 5 for the week in repertoire. Midsummer engagements is a new departure for this town, and its success or failure remains to be seen.

ATHENS.—NEW PARK THEATRE (H. J. Rowe, manager): This new theatre was opened 5 with the following programme: Bob and Eva McGinley in their dramatic sketch Little Joe, the Newsboy; Nellie Floyd in serio-comic songs and dances; Billie O'Day, singing and character comedian, and the Australian Duo, Forrester and Floyd, in a comedy sketch entitled The Two Rosas; the performance was excellent, and the house was packed when the curtain rose.—ITEMS: H. J. Rowe, manager of the Opera House, has leased the New Park Theatre until September 1, and will operate it as a popular priced house, presenting high-class comedy and vaudeville specialties with a complete change each week. The theatre is located inside the city park on the electric car lines, and all indications point to a successful season.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, manager and owner): Professor Carl C. Holzel, hypnotist, 29, 30 to fair business. House dark week ending July 10.—ITEM: The Holzel troupe was organized in Boise, and started out on a Western tour July 1.

WALLACE.—MASONIC TEMPLE (H. C. Hayward, manager): Charles H. Yale's Twelve Temptations co. closed the season here June 26 to a crowded house; the performance was good.

POCATELLO.—OPERA HOUSE (H. B. Kinport, manager): Week of June 27 to 3 dark.—ITEM: The firm of Watson and Kinport did not renew their lease this season. H. B. Kinport will manage for the owners.

ILLINOIS.

ROCKFORD.—HARLEM PARK (Frank Leake, manager): The new and well appointed Summer theatre had a successful opening 1. Manager Leake has secured a competent co.; the opening bill was Fate; or, Divorced, with the following cast: Harry Grantley, Charles B. Marvin, Uncle Burdette, Daniel Reed; James Gordon, John D'Ormond; M. T. Muggs, Gus Cohan; Lawyer Jessop, Carl Harris; Officer Norton, W. B. Wheeler; Florence Grantley, Maud Marvin; Blanche Sterling, Emma Ballard; Sally Ann Waddles, L. K. Maulsby. The performance was interspersed with vaudeville specialties; the theatre and stage are lighted by electricity; the scenery is furnished by Sosman and Landis; the opening indicates that the Rockford public will appreciate this popular resort.

CLINTON.—RENNICK OPERA HOUSE (B. G. Henton, manager): Hindoo Head Hunters Opera 29, 30; local talent. Mrs. T. B. Stuttle's Kindergarten Entertainment July 1 to good house; performance excellent.—ITEM: C. S. Primrose was here in advance of La Pearl's attractions June 29.

MT. CARROLL.—OPERA HOUSE (W. F. Patterson, proprietor): Freeman's Minstrels July 5.—ITEM: The Freeman co., after a month's tour in Wisconsin, are again in this city, rehearsing for a trip through Iowa and Illinois. They were well received in Wisconsin, and have booked return dates in all the cities played during their tour.

CHAMPAIGN.—ITEM: Manager C. F. Hamilton has just returned from New York city, where he booked his theatre, the Walker, for next season. He promises the best of attractions, and judging from last season he should do a large business.

INDIANA.

UNION CITY.—ITEM: The Cadwallader Theatre will be under new management and will be known as the Union Grand Theatre. R. B. Tuspen, the lessee, is now booking. He is well-known, and his many friends wish him success.

NEW ALBANY.—LYCEUM THEATRE (E. T. Heeerin, manager): The house is now being thoroughly overhauled.—ITEMS: Stage-manager Fred Corbett returned 6 from an extensive fishing trip.—Walter Floyd, of Siberia co., has joined the ranks of amateur photographers, and for the past two weeks has "taken" everything in sight. Walter left 3 for Minneapolis with the Elks; this will enable his friends to "rest up" from tiresome poses.—Allen Hampton will be stage-manager for Heart of Chicago co during the coming season.—Rev. I. B. Timberlake, Grand Chaplain of B. P. O. E., left 3 to attend the Grand Lodge at Minneapolis. Rev. Timberlake is a thoroughly good fellow, and a friend of the boys, and will no doubt be again appointed to his position.—Dave Dangerfield, of Waite's Comedy co., who has been visiting his parents here for past two weeks, left 6 for Philadelphia.—Edna Earle Linden, of Risley Blackmore co., was here 3 visiting friends.

ROCKVILLE.—OPERA HOUSE (D. Strouse, manager): Sam M Young's Melville Comedy co. in A Race for a Husband 3; fair house; poor satisfaction.

IOWA.

KEOKUK.—OPERA HOUSE (D. R. Craig, manager): Dark.—CASINO SUMMER THEATRE (D. R. Craig, manager): Second week of Andrews' engagement was not profitable. Cherry Sisters (three of them), supported by a poor vaudeville co., excepting Knoll and McNeill, cornetists, opened 5 for week to large audiences. A business carnival will occupy this place July 15, 16.—ITEMS: Thursday night, July 1, between the first and second acts of Maritana, Mr. Hubinger, owner of the Casino and amusement park, was presented with a loving cup by admiring friends among the business men of the city.—The residence of the principals of the Andrews co. during their two weeks' sojourn here was known as "Hollylock Terrace." July 3, Rena Atkinson was hostess at a pleasant entertainment given there, during which a dainty repast was served, printed menus being supplied for the occasion.—Eph Radasch, an excursion manager of this city, contracted with the Cherry Sisters to appear at Spirit Lake, July 28, and to remain there four days. He expects their sojourn at that resort will prove a drawing card for an excursion he will run there about the time "the four in a band" are disporting in the waters of the lake.—Mary Timberman, last season with the Keene co., is enjoying her Summer vacation here; she says she doesn't know what professionals do who bury themselves in the woods where they are not able to secure THE DRAMATIC MIRROR regularly and promptly.—The amusement park, in connection with the Casino Theatre, was not ready 5, and as a result several thousand people, who came principally to see a resort of which they had heard so much, were sorely disappointed, and kicked vigorously after having paid 60 cents (including car fare) to see such an attraction as that offered by the Cherry Sisters' combination.—Bert Marshall and Edna Bassett Marshall, who was announced as the "little magnet vocalist," after holding forth here about a week, decamped night of 5, leaving several creditors to mourn the loss of small amounts.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Fritz, manager): House dark and in the hands of the carpenters and decorators.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, manager): Dark past week.—ITEM: Mr. Jersey is conducting an open air theatre. An animatograph of the Corbett-Fitzsimmons contest to good patronage 5-7.

COUNCIL BLUFFS.—DOHANY THEATRE (George N. Bowen, manager): The Cherry Sisters 28-July 3; fair business.—ITEM: The Cherry Sisters were to appear at Lake Manona Plaza, but the engagement was transferred to Opera House.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): The Fairy Opera co. in The Naiad Queen 29; owing to the extreme heat the house was only fair.

KANSAS.

TOPEKA.—Everything dark. No announcements. Not even a fakir or patent medicine man in town.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. L. Martling, manager): The Spooner Dramatic co. in repertoire week ending July 3; very satisfactory performances to fair business.

KENTUCKY.

ALLENVILLE.—OPERA HOUSE (Glass and Carvell, managers): Boyd Swainston's co. July 12. Nothing booked for Fall yet.

RICHMOND.—ITEM: Nat Reiss and wife, of the Nat Reiss Repertoire co., are summering here. Mr. Reiss will take out a co. shortly and play through Kentucky until he takes his regular co. out in the Fall.

MAINE.

PORTLAND.—PEAK'S ISLAND PAVILION (Bart McCullum, manager): Woman Against Woman 5-10; big business.—WILLARD COVE THEATRE (Wolf Brothers, managers): Mackie and Walker, John L. Manning, Millard and Wayne, Eddie O'Dell, Kittie E. Proctor, and Raymond and West to large attendance week 5.—RIVERTON RUSTIC THEATRE: Gorman's Original Alabama Troubadours 5-10 are attracting big audiences.—PEAK'S ISLAND RINK (George W. Gordon, manager): Opened for season 5 with the Tennessee Colored Minstrels for week's stand; they are proving a good drawing-card.—ITEMS: Pavilion Theatre began with daily matinees 5 for the rest of the season.—Among the well-known theatrical people registered at Peak's Island House are: Edwin Milton Royle, Stelina Fetler Royle, and Frederic Dudley.—Frederic Prince, the well-known character-actor, left for New York 6 to finish his bookings for season 97-98. He expects to open at Hooley's, in Chicago, the middle of September.—Youlande Wallace is at the Union House, Peak's Island.—Past Exalted Ruler Edwin Parsons, of Portland Lodge of Elks, and George M. Kavanagh, Exalted Ruler of Lewiston Lodge, left here 5 to attend the annual convention of the Elks of the United States at Minneapolis.—William H. Pascoe, who assumes leading male roles at the Pavilion this year, has been exceptionally strong each week, and, considering the great variety of roles he is required to play, an unusual amount of talent and study is shown.—Ada Lewis, an old-time Portland favorite, will play one of The Two Little Vagarants next season.—Walter Loftus is spending his Summer vacation in Maine.

EASTPORT.—MEMORIAL OPERA HOUSE (Wilbor A. Shea, manager): Thomas E. Shea closed a week's engagement June 26 to good business. W. S. Harkins' co. July 8, 9, and 10. Crowell-Emery Mason co. week of July 19.

MARYLAND.

OAKLAND.—OPERA HOUSE (John Shartzer, manager): Taylor's King's Fools are playing a Summer engagement of six weeks, opening July 3 with Gillbooley's Troubles to fair business.

MASSACHUSETTS.

LOWELL.—LAKE VIEW THEATRE: Harry W. Semon's Vaudeville and Burlesque co. closed a poor week's business July 3. On 5 a comic opera stock co., under the direction of a Mr. Chase, of Boston, opened in Said Pasha; among the singers, some of whom have been seen at this theatre before, are: Tom Callahan, Frank Edwards, W. J. Clarke, Philip Robson, Charles Boardman, Charles Landis, Elsie Parker, Adelaide Nye Kittie Manson, and Sadie Atwood; they give a very creditable performance, and the venture will be continued until it is demonstrated that the public do not care for this form of entertainment. Noah's Ark and a traveling exhibit from the Boston Zoo are in town doing more or less business.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): The Flints, hypnotists, closed a successful engagement 7. The Players in repertoire will appear at this house week of 14.—ITEM: W. P. Meade, manager of the Columbia Opera House, has been chosen by the Business Men's Association to take charge of the crack North Adams baseball team this season.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): The New York Comedy co. presented Three Hats 7 to very light business; the performance was first-class in every particular, and the co. deserved a much larger house; their next appearance will be July 21. The Flints, hypnotists, opened 8 for a three nights' engagement to a large house, and gave a very laughable entertainment.

MICHIGAN.

GRAND RAPIDS.—POWERS (C. J. Whitney, manager): The veriscope pictures of the Corbett-Fitzsimmons fight entertained good sized audiences 2, 3, 5 and 6; the pictures are most life-like, and will net a good sum for the two Grand Rapids gentlemen, Messrs. Wurzburg and Campbell, who have the Michigan rights.

MANISTEE.—OPERA HOUSE (Edward Johnson, manager): House dark 28-3. Reichold Brothers' Circus July 1 to good business.—ITEM: Evelyn Gordon co. left for Chicago June 28.

NILES.—PEOPLE'S THEATRE (Edwin Barrington, manager): The Lloyd and Lorraine co. opened a week's engagement June 21 in a repertoire of standard plays at popular prices; after first night there was nothing but standing room; Saturday night over 300 people were turned away; engagement extended week of 27 and playing to S. R. O. every night; co. far above the average. The Niles Opera House is dark.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. F. Grundler, manager): Wall and Johnston's stars of comedy week June 28-July 3 played to fair business.

OWOSSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): Vaudeville to small house.—CALEDONIA PARK (T. O. H. Ralph, manager): Vaudeville; good, to crowded house 4. European Mystifier Ziska; fine in new work; audience pleased.—ITEM: Ziska, European Mystifier, is about to put on a new and remarkably puzzling trick called "The Cremation."

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Dan Stuart's veriscope 14.

LUDINGTON.—OPERA HOUSE (U. S. Grant, manager): James H. Brown Theatre co. three nights, commencing 2; poor business on account of hot weather. Finnegan's Ball failed to appear 29. Coming: 7, Si Plunkard; 12, Francis Labadie.

MINNESOTA.

LITTLE FALLS.—GROSS OPERA HOUSE (Philip J. Gross, manager): House dark till September 1, undergoing repairs.

MANKATO.—MANKATO THEATRE (Jack Hoeffler, manager): Van Dyke and Eaton opened a week's engagement July 5 to a very large audience; this co. gives away a bicycle every night; the co. is the best ever seen here in repertoire. Coming: The Leeds, hypnotists, 19-21.—ITEMS: The Van Dyke and Eaton co. play a seven weeks' engagement over the Hoeffler circuit.—J. N. Fisher joined the Van Dyke and Eaton co. here.

MISSOURI.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Mackward, managers): Home Talent Minstrels 8, 9.—PEUTE SPRINGS CASINO (J. H. Christopher, manager): Peute Springs Dramatic co. to fair business; Malden McCormick and J. C. McMahon joined co. 6.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): London Stock co. is booked for July 8 in Ole Olson.

MARCELINE.—GRAND OPERA HOUSE (W. A. Cannon, manager): House closed until August 17.

MONTANA.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): Concert by local band 2; good business. Nothing booked.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Madame Ohrstrom-Renard and Rebecca McKenzie, under the auspices of the Billings Band, June 23; good house and performance. House dark 24-28.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): Thompson and Edmonds co., booked for week, did not finish their engagement on account of trouble with John Maguire; they did not tell what the trouble was; the co. gave general satisfaction.—ITEM: We will soon have a Lodge of Elks here; a number of prominent citizens will join.

BUTTE.—MURRAY THEATRE (John Maguire, manager): The Huntington Stock co. in The District Attorney has given excellent performances during the week to very light business. This week Turned Up and Moths.—THE PAVILION THEATRE (Dick Sutton, manager): Ireland as It Is, with the addition of the Corbett-Courtney veriscope, has also done a light business. Rip Van Winkle this week. Manager Sutton will be prepared to play attractions on sharing terms as soon as the Union is finished, which will be early in September. He has booked a number of good attractions.—ITEM: Maguire's Stock co. came in Thursday and closed. They have a twenty weeks' contract.

NEBRASKA.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): Orris Ober co. in Mr. Wright of Wall Street, A Jolly Revenge, Not Guilty, Race for Congress, Sweethearts, and Kathleen Mavourneen to very poor business 28-3 at popular prices; co. weak.

NEW JERSEY.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): ITEM: The Castle Square Opera co., of Baltimore and Washington, have consolidated, and will open here 12 in Little Tycoon. They will remain until 15, going then to the Grand Opera House in Philadelphia, while the regular Philadelphia organization will come here 15, and render The Brigand for the remainder of the week. The two cos. will alternate this way weekly, giving Atlantic City two cos. and two operas weekly.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (C. H. Smith, manager): Another week of vaudeville opened 4 to good business notwithstanding the extreme heat; each patron was presented with a fan at the entrance, and the house is kept cool; the clever co. includes Lizzie Evans and Harry Mills in a sketch; Horwitz and Bowers in a travesty on Camille; the Gaiety Trio in The Music Hall Singer; Meyer Cohen, Marguerite Ferguson, dancer and contortionist; Sato, juggling comedian, and John T. Tierney, Irish comedian. The Waite Comic Opera co. will return 12.—GAIETY THEATRE (Agnes Barry, manager): No performance was given here this week, as Harry Calef, the mind reader, failed to put in an appearance.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessy, manager): The Empire Opera co. to continued good business in The Bohemian Girl 1-3. The extremely warm weather of 5-7 cut the business to light when The Chimes of Normandy was sung. Pinafore 8-10.—GRAND OPERA HOUSE (G. A. Edes, manager): A vaudeville show, including Richard Harlow, Mark Murphy, Edna Aug, Raymond Moore, Mlle. Flora, Al. Stearn, Frank Whitman, Russell Bassett, and Mr. and Mrs. William Robyns, attracted but lightly 5-12 owing to heat.—ITEMS: The Paul Boyton water show exhibits at a neighboring lake resort 8-10. J. H. Delcher is here hustling for it.—Blanche Weaver is spending the Summer at her father's farm near here.—Norma Kopp, the Mataya of Truss's Wang co., is visiting her sister. Miss Kopp goes with Frank Daniels next season.—Percy Kingsley, of Old Kentucky, is home.—Sam Shubert, of A Texas Steer, is in the city. He takes out A Contented Woman next season. Robert McGurk, of the same co., is resting at his home here.—Selma Herrman spent a few days here last week.—Buffalo Bill 22.

MIDDLETOWN.—BELLENGER'S MUSIC HALL (C. H. Bellenger, manager): Week of July 5 attractions are: May Fleming, serio comic; Rose Fernett, coon melodies; the original Dick Sands; the Selles, German comedy sketch team, in their clog dance, also statue clog, and George F. Wilson, the comedian; and sketch, The Man Who Looks Like Me; fair business; good show.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): House remains dark.—ITEMS: Sidney Ossoski, the young business manager of the house, is receiving the congratulations of his friends, having recently been admitted to the Bar, taking the examination at Albany.—Mr. and Mrs. Arthur C. Sidman left here 3 to fill a week's engagement at Columbus, O.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): House dark week 28-3.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): The Howard Nichols Stock co. presented The Wolf, an adaptation from the French of D'Ennery by W. A. Whitecar, to a small but enthusiastic audience 5; the co. closed with this production. The New York State Music Teachers' Association are holding their Ninth Annual Meeting at this house 6, 7, 8, and matinees, opening to S. R. O.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): The Wilbur Opera co. appeared in The Bohemian Girl, Mascotte, and Grand Duchess 8-10, and, notwithstanding the extreme heat, the attendance was excellent; on the evening 7 an innovation was presented in the way of an original minstrel first part, which was received with every indication of satisfaction; Mary Baker, was "at home" as interlocutor, and was ably assisted by Milt Barlow, Al. Lamar, Charles Hoskins, W. H. Kohnse, Ben Conly, and George Williams. High Class Vaudeville 12-24.—COOK'S OPERA HOUSE (S. S. Shubert, manager): The Cummings Stock co. appeared in Woman Against Woman 5-7 and May Blossoms 8-10, and business was good; the work done by this organization is first-class and deserves liberal patronage.

CATSKILL.—NELIDA THEATRE (Kortz and Lampman, managers): New York Comedy co. in the farce-comedy Three Hats 6 to poor business; performance good; they present a double bill 12, Box and Cox and Naval Engagements.—ITEM: Harry Liebler, of Black Crook co., was in Palenville July 4, 5.

SARATOGA SPRINGS.—EDSONIA THEATRE (Prof. T. Ferno, manager): The audiences are increasing each evening; pictures of the Corbett fight are being shown this week. Mabel Holden and Billy Crass, the American duo, and Fred Pervello, the club-foot wing and buck dancer, are added attractions week 5.—ITEM: Madame Guilia Valda, of Covent Garden Opera, London, who has been a guest of friends here, has returned to New York.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): House dark.—SINK'S OPERA HOUSE (Samuel Cox, manager): House dark.

ELMIRA.—LYCEUM THEATRE (Wagner and Reis, managers): Nichols and Howard Summer Stock co. has closed its season owing to lack of patronage. Corse Payton Comedy co. August 9-14.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager) The theatre was dark for week ending July 3. Coming: Andrew's Opera co. in Maritana 13.—ITEM: The Molander and Cadys Metropolitan Stars disbanded at Hillsboro, No. D., this week.

OHIO.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Rook's Players 6 in No Man's Land to good business; after this performance the interior of the Opera House will be entirely remodeled, the galleries extended and brought down closer, the interior decorations entirely changed, and new seats put in the body of the house; boxes will be entirely remodeled; new scenery and stage effects will be added, and when the changes contemplated are finished, we may expect one of the brightest and coziest interiors in this part of the State.

AKRON.—LAKESIDE CASINO (W. A. Robinson, manager): Vaudeville 4-10, comprising Mandie Phelps, Fielding, the juggler; William McIntyre and Edith M. Rice, Lottie West Symonds, Pearl McIntyre, and Ed R. Whalen; general satisfaction to well filled houses; the co. is very good.

COLUMBUS.—ITEMS: Mat Armbenster and Sons are completing an entire new production of Faust for Lewis Morrison. They also have contracts for new theatres in New Lexington, O., and Springfield, Ill. Their work at Minerva Park Casino is receiving general praise, especially the drop curtain, which is a fine piece of work. Charles Benner will go in advance of John A. Vogel's Darkest America.

OREGON.

ASTORIA.—FISHER'S OPERA HOUSE (L. E. Selig, manager): House dark. Coming: Local amateurs in Enlisted for the War July 3.

PORTLAND.—MARQUAM, THIRD STREET, AND CORDRAY'S: Dark week ending 4.—ITEMS: Manager Cordray returned 3 from San Francisco. While there he closed arrangements with Gustav Walter, of the Orpheum, for a season of vaudeville at Cordray's, beginning September 19.—O'Day and Tarpley, counsel for Walter L. Main's Circus, filed in the State Circuit Court here 3 a $16,000 damage suit against the Oregon Short Line Railroad on account of an accident to the circus on that line at Medbury, Ind., June 20. The suit is for destroyed circus property and loss of time and profits, owing to alleged mismanagement in handling the train, unsafe roadbed, and defective rails.

PENNSYLVANIA.

SCRANTON. ACADEMY OF MUSIC (M. H. Burgunder, manager): House dark week of June 20.—DAVIS' THEATRE (George E. Davis, manager): House dark week of June 20.—THE LYCEUM (Wagner and Reis, managers): House dark week of June 20.

WILLIAMSPORT.—VALLAMONT PARK: Burton Stanley's Comedy co. 5-10 in Our Society Men and A Regular Corker to good business and appreciative audiences.

BUTLER.—ITEMS: Manager Burckhalter has just returned from his annual trip to New York, where he has been for some time booking for the Park Theatre. This year's attractions will be among the best in the history of this city.—About twenty-five Butler Brothers left to attend the B. P. O. E. session at Minneapolis week July 4.

READING.—CARSONIA PARK PAVILION (Frank V. French, manager): Gonzalez Comic Opera co. gave very good performances of Princess of Trebizonde 3-6 and Fra Diavolo 7-9 to good business. Pawnee Bill's Wild West was well given to fair audiences 5-10 at Zerr's Athletic Park; May Lillie shot cleverly and deserves special mention.

LANCASTER.—ROCKY SPRINGS PARK THEATRE (H. B. Griffiths, manager): Simmons and Slocum's Minstrels scored the greatest success ever made at this place, and they were engaged for a second week 5-10, and drew crowded houses; Elmer T. Richie, their popular tenor, sang with great success "Two Pictures," written and composed by D. H. Sensenig, a member of the Lancaster bar; Gus Mills, the female impersonator, late of the Hustler co., joined the co. here June 28 and scored a hit. Alberti's Mobile Merry Makers 12-17.—CONESTOGA PARK THEATRE (Lancaster Traction Co., managers): The Kane Opera co. sang Three Black Cloaks 5-10, while Robert Kane, Charley Myers, and Minnie Emmett were good in their parts; Minnie Jarboe was the life of the performance; she has talent, youth, beauty, and vivacity.—ORANGE STREET OPERA HOUSE (William O. Frailly, manager): Vitascope, showing Corbett-Fitsimmons fight, 10.—ITEM: James J. Corbett will play first-base for the Lancaster Base-Ball Club against Hartford 12.

RHODE ISLAND.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Whittier's Comedians in repertoire closed a week's engagement 3 to light business; they presented The Galley Slave, Rip Van Winkle, Another's Sin, A Wicked City, Finnegan's Alley, and Oliver Twist; Richard P. Crolius, the manager,

abandoned the co. here owing salaries, and the co. went to pieces; by the aid of friends the members were enabled to pay hotel bills and depart for their homes.

TENNESSEE.

NASHVILLE.—The Grand Opera House and the Trocadero closed 3 until September 1, on account of poor business; the town has been well filled with strangers since the opening of the Centennial, May 1, yet none of the places of amusement have done a paying business, which is accounted for by the fact that admission at the Exposition is only 25 cents in the evening, and it is much more pleasant there during the warm weather than the theatres are; the paid admissions at the Centennial during May and June were over six hundred thousand; July and August are expected to be the light months on account of the hot weather. Innes and his splendid concert band continue to be the star attraction; large crowds are present at each concert. A new feature was added to the concerts 30-2 in the appearance of E M. Shouert, a well-known pianist of New York. His playing was excellent, and he made many friends in Nashville. The evening of 3 Innes, after many requests, gave again the Anvil Chorus with full electrical effects; and also again his new descriptive piece A Day at the Centennial before the largest crowd since the opening of the Exposition.

TEXAS.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Hauschild Brothers, managers): Arnet Magniscope to very small audience June 28. Next attraction Wilson and co., female minstrels, local talent.

SHERMAN.—COLLEGE PARK PAVILION (H. A. Burnett, manager): Parnell Vitascope co. gave interesting exhibition July 1 to fair audience; their phonograph and Italian harp selections were good.

VIRGINIA.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): House dark.

POCAHONTAS.—ACADEMY OF MUSIC (G. B. Porster, manager): Jolliffe and Hearn's Bright Lights gave three good performances to only fair business; Professor Hirschhorn deserves special mention for his wonderful feats of strength.

WASHINGTON.

WALLA WALLA.—PAINE OPERA HOUSE (John Paine, manager): Yale's Twelve Temptations to good house, satisfactory performance. June 26. Main's Circus afternoon and evening to big crowds.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (J. B. Johnson, acting manager): League of American Wheelmen occupied the house July 1 at a good roads and annual business meeting. A Bowery Girl drew only fair business July 2 because of hot weather. No bookings in sight.

BARABOO.—THE GRANDE (F. E. Shults, manager): House dark.

ASHLAND.—GRAND OPERA HOUSE (John Reis, manager): Frohman's The Girl I Left Behind Me by home talent June 28 to a full house; good performance. Remenyi, July 1, at M. E. Church; full house; audience well pleased. Coming: Wall and Johnson 12-17.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Prof. A. B. Mills' grand spectacular Kirmess, Jack and the Beanstalk, June 30; good house; performance fair. The comedy A Bowery Girl July 3 to a large house; performance unsatisfactory; audience "sold."

POND DU LAC.—CRESCENT OPERA HOUSE (P. B. Huber, manager): Salter and Martin's Uncle Tom's Cabin co. 3; good co. and fair attendance.

PORTAGE.—PORTAGE OPERA HOUSE (A. H. Carnegie, manager): House dark rest of the month.—ITEM: The Beesons, Harry and Minnie, have closed with the Hummell Hamilton and Sells Show, and are now touring Wisconsin and Minnesota with their own show.

STEVENS POINT.—THE NEW GRAND OPERA HOUSE (J. A. Ennor, manager): Rentfrow's Jolly Pathfinders 28-3 to fair business. Winninger Family Musical Novelty co. 8-11.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Musical recital by pupils of Pauline Seifert (local) 30; large and well pleased audience. Salter and Martin's Uncle Tom's Cabin 2; good house.

WAUKESHA.—CASINO (L. S. Ovitt, manager): Margaret Millie's Merry Makers June 30 to July 10, gave satisfaction to good houses. Marie Wellesley's Players, who appeared here last August, are welcome for a two weeks' engagement commencing July 12; they have just closed a six weeks' engagement in Chicago to good business; from here they go to Milwaukee to open the Academy of Music. Richard Ober and Marie Wellesley are well and favorably known here.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root, manager): Senter Payton's co. 28-6 S. R. O; receipts, $940; while here Mr. Payton equipped his band in new uniforms and assisted in our Fourth of July celebration; two new people were added to his already large co.

CANADA.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Rice's Comedians 28 and week in All in the Family, Under the Lion's Paw, Daniel Boone, Fatal Step, and vitascope to fair business. Kentucky Home commenced second week 5.—ITEM: W. S. Harkins is a great friend of children, and on Saturday evening he, with George W Deyo, of his co., were chatting together at the gateway of the yard leading to the stage entrance of the Academy, when an intoxicated individual named T. Shea crossed the street and went to go in the yard, when some boys who were near by told him he was not allowed in there. He had previously been annoyed by boys, and this made him angry. He turned on a child named Smith, about five years of age, who was standing near him with his hands behind his back, and who had not said a word, and struck him with such force that he fell to the ground, breaking his arm above the elbow, and bruising his face. The man was of heavy stature, nearly six feet in height, and his cowardly attack on a little boy was so inhuman that Mr. Harkins was aroused, and with a well delivered right he struck Shea under the ear, knocking him on his face. He then grabbed the man by the collar and raised him to his feet, and marched him to Barrington Street to hand him over to the police; there was none in sight, but Mr. Harkins felt the man should not go unpunished and took him along the street, followed by an immense crowd. The man did not attempt resistance, as the one blow from Mr. Harkins had evidently been enough for him, and after going about three blocks he met an officer, who took him to the station.

MONTREAL.—QUEEN'S THEATRE (Sparrow and Jacobs, managers): Waite Opera co. opened the fourth week of their season with The Chimes of Normandy to light business, which is not to be wondered at, as the thermometer registered 96 in the shade; the performance was very creditable; Claude Amsden as Gaspard; Mamie Taylor as Germaine, and Marie Laurens as Serpolette, all deserve special mention. During the week Maritana, Olivette, and The Mikado will be given.—SOHMER PARK (Levigne and Lajorie, managers): Marie Decca, Rae Burton, the Potters, and C. Zamora, and Couture Brothers, make up a good bill 5-10 at this popular resort.—ITEM: It is seldom that such a reception is given to an artist in Montreal as that accorded to Beryl Hope 3 on the occasion of her farewell performance at the Theatre Francais, after the arduous labors of two seasons. The house was jammed to the doors long before the rise of the curtain, and with the thermometer at a temperature which made indoor amusements almost a martyrdom, as each of the actors appeared they received a greeting from their friends in front. Beryl Hope's reception amounted to a positive furore. She received numerous bouquets and baskets of flowers, as did also several others of the co., and at the close of the third act of The Planter's Wife she had to respond to calls for a speech. She thanked her friends, her brother actors, and the management for their kindness, hoped they might all meet again, and said she would always retain pleasant memories of Montreal. At the close of the performance a reception was held on the stage by Miss Hope and the ladies of the co., to whom souvenirs were presented. W. E. Phillips, the lessee and manager of the Francais, handed Miss Hope a check for over $700, the proceeds of the evening's performance, and also presented her with a silver mounted traveling bag.

TORONTO.—BIJOU THEATRE (H. H. Lamkin, manager) The Motograph is doing fairly good business.—ISLAND ROOF GARDEN (Rich and Ramsay, proprietors): The patrons of this popular resort are giving an excellent bill 5-10, which includes: Carroll and Lewis, who are really clever prima donnas; W. E. Ramsay in military and songs; Leonard and Tarlton, Irish comedians, and Dick and Alice McAvoy as the Kids of Hogan's Alley; the latter made a great hit.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): The W. S. Harkins co. closed a successful engagement 3. The Miles Ideal Stock co. opened a two weeks engagement 5, presenting Michael Strogoff to S. R. O.; co. good; performance excellent, particularly the vaudeville portion, which was bright and catchy.—MECHANICS' INSTITUTE (C. A. Everett, manager): The Broadway Stock co., billed to open at this house on 1, failed to reach town because of financial troubles, according to local papers.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): June 23-30 house dark. Coming: July 8, Twelve Temptations. July 15, Main's Circus.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): The Motograph Concert co. gave a good performance to fair audiences 6, 7.—VICTORIA PARK AUDITORIUM (William Hutchison, manager): A splendid bill including the Three Barretts, club jugglers; Katherine Rose, contralto; Elmer and Rice, bar performers; Charles Diamond, harpist, and the Rossow midgets week 5-10 to large audiences nightly.

KINGSTON.—ITEM: W. Lesser, late manager of the Carmen Opera House, has leased the Martin Opera House here, which will in the future be known as the Grand Opera House. Mr. Lesser intends remodeling and thoroughly renovating the house. New dressing rooms will be built, and the house made second to none in Canada.

ARENA.

FRANKFORT, IND.—La Pearl's Circus 5 gave two good performances to splendid business.

PENN YAN, N. Y.—Spark's Circus July 1 to fair business.

FAYETTE, MO.—Wood and Ewers Circus gave two performances June 29 to fair business.

RICHMOND, KY.—Col. G. W. Hall's United States Circus gave two performances here July 2 to fair audiences, which were much bored by the advertisement of merchants by the clown.

FREMONT, O.—Norton and Jones' Circus July 8. John Robinson and Franklin Brothers' Combined Show July 20.

TORONTO, CANADA. Immense crowds were in attendance at Buffalo Bill's Wild West Show 5, 6. Colonel Cody, "Buffalo Bill," was greeted with loud applause; he gave a wonderful exhibition of his skill on horseback. Annie Oakley and Johnnie Baker gave clever exhibitions with the rifle. The marvelous riding of the Cossacks was the feature of the programme.—ITEM: George Barrett, of the three Barretts, and Tom Flynn, brother of the composer, were in town 2.

GLOVERSVILLE, N. Y.—The city is billed for Buffalo Bill's Wild West Show 28.

WALLACE, IDAHO.—Walter L. Main's Circus gave two performances 2. Owing to the heavy rain the attendance was not great.

BANGOR, ME.—Washburn's Circus June 30 in a heavy rain storm, and in consequence business was light. The performance was satisfactory under the circumstances. There was a short parade, but on account of the wet few people were out to see it.

ROCKVILLE, IND.—J. H. La Pearl's Railroad Shows 8.

HAGERSTOWN, MD.—The Harris Circus drew fair-sized crowds 7.

COLUMBUS, O.—Sipe Dolman and Blake's Dog and Pony Show did a good business week of 5.

ELYRIA, O.—The Norton and Jones Railroad Circus 5 to good business, but only fair satisfaction. John Robinson and Franklin Brothers' Combined Shows 9. Tickets for the Norton and Jones Show were given away with 50 cents' worth of goods by Elyria business men; nearly 4,000 tickets were thus disposed of. The afternoon performance was stopped by the rain.

SARATOGA SPRINGS, N. Y.—The Robinson-Franklin Circus pleased two large audiences 2, giving satisfaction. Norris Brothers' Peerless Dog and Pony Show, under a tent, gave two entertainments 5, 6 to good-sized audiences.

NORTH ADAMS, MASS.—Norris Brothers' Dog Show, in a tent, did good business 9 and 10. Forepaugh and Sells Brothers' Circus 21.

MANKATO, MINN.—Ringling Brothers' Circus afternoon and evening performances to jammed tents; 16,000 people in the afternoon; satisfaction.

KALAMAZOO, MICH.—Coming 16, John Robinson and Franklin Brothers' Circus. Barnum and Bailey's Circus 20.

DUBUQUE, IOWA.—Hummel and Hamilton's Circus gave two splendid performances to good business 29. Barnum and Bailey's Circus is billed for July 28.

HAMILTON, ONT.—Buffalo Bill's Wild West Show July 16.

TORRINGTON, CT.—Sig Sawtell's Shows 3; large and well pleased audience.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue, dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ALCAZAR STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal.—indefinite.
AGNES CARLTON PHILLIPS (Alphonso Phillips, mgr.): Paducah, Ky., May 3—indefinite.
BOSTON COMEDY (H. Price Webber, mgr.): East Argus, Can., July 13, 14, Dudswell 15-17, Cookshire 19-21, Lake Megantic 22-28.
BRYANT DRAMATIC: Lodi, N. Y., July 12-17.
CASTLE SQUARE THEATRE COMEDY (Tony Cummings, mgr.): Boston, Mass., May 31—indefinite.
CROWELL-EMERY-MASON: Bucksport, Me., July 12-17.
CURRAN-MILTON (Edward Curran, mgr.): Austin, Tex., June 23-July 18.
EUGENIE BLAIR: St. Paul, Minn., July 10—indefinite.
FREDERICK BOND STOCK (James B. Camp, mgr.): Louisville, Ky., June 28-July 17, Lexington 19-24, Washington 26-31.
FERRIS COMEDIANS: Alpena, Mich., July 12-17, Cheboygan 19-26.
FRAWLEY STOCK: San Francisco, Cal., June 7—indefinite.
GIFFEN-NEILL STOCK: St. Paul, Minn., May 17—indefinite.
G. PAUL SMITH-WILLARD GORTON: Bridgeton, Me., July 7-15, Naples 16, So. Paris 19-24, Bethel 26-31.
HEART OF MARYLAND (H. C. Husted, mgr.): San Francisco, Cal., Aug. 16-Sept. 11.
HARRY LA MARR: Chatham, Mass., July 13, Orleans 14, Provincetown 15.
IRVING FRENCH: St. Johnsbury, Vt., July 13-14, Barre 15-17.
JUNO BARRETT (Josh Henderson, mgr.): Chippewa Falls, Wis., July 12-18, Stevens Point 19-25.
LYCEUM STOCK (Dan Frohman, mgr.): San Francisco, Cal.—indefinite.
MARIE WELLESLEY PLAYERS (Obee and Wilson, mgrs.): Chicago, Ill., June 28—indefinite.
NEVER AGAIN (Chas. Frohman, mgr.): Chicago, Ill., June 7—indefinite.
THE NOSSES: Wheeling, W. Va., July 12-17, Trenton, N. J., 19, Chester, Pa., 23.
TOLSON COMEDIANS: Macon, Ga., July 12-17.

OPERA AND EXTRAVAGANZA.

BEGGAR PRINCE (F. A. Wade, mgr.): Deadwood, S Dak., July 12-24.
BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): New Orleans, La., July 4—indefinite.
CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Philadelphia, Pa.—indefinite.
CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Atlantic City, N. J., July 12—indefinite.
COLUMBIA OPERA: Los Angeles, Cal., July 5—indefinite.
DE WOLF HOPPER (B. D. Stevens, mgr.): Manhattan Beach, N. Y., June 26-July 24.
EMPIRE OPERA: Syracuse, N. Y., June 21—indefinite.
GONZALEZ OPERA (Frank V. French, mgr.): Reading, Pa., May 29-Sept. 11.
INNIS BAND: Nashville, Tenn., June 21—indefinite.
JOHN W. ISHAM'S ORIENTAL AMERICA: En route through Scotland.
KANE OPERA (No. 1): Lancaster, Pa., June 28—indefinite.
KANE OPERA (No. 2): York, Pa., June 28—indefinite.
LILLIPUTIANS: San Francisco, Cal., June 14—indefinite.
MACKAY OPERA: Cincinnati, O., July 6—indefinite.
MARIE BELL OPERA (John Cort, mgr.): Lake Harriet, Minneapolis, Minn., June 21-September 1.
SOUSA'S BAND: Manhattan Beach, N. Y., June 19—indefinite.
WHIRL OF THE TOWN: New York city May 31—indefinite.
WILBUR-KERWIN OPERA: Buffalo, N. Y., June 21—indefinite.
WAITE COMIC OPERA: Montreal, Can., June 21—indefinite.

VAUDEVILLE.

JOHN W. ISHAM'S OCTOROONS: New York city, June 14—indefinite.

CIRCUSES.

BARNUM AND BAILEY: St. Paul, Minn., July 13, Mankato 14, Winona 15, Red Wing 16, La Crosse, Wis., 17.
BUFFALO BILL: St. Thomas, Ont., July 13, Woodstock 14, Brantford 15, Hamilton 16, St. Catharines 17.
FOREPAUGH AND SELLS BROS.: Poughkeepsie, N. Y., July 13, Hudson 14, Schenectady 15, Saratoga 16, Glens Falls 17, Rutland, Vt., 19, Bennington 20, No. Adams, Mass., 21, Pittsfield 22, Ware 23, Springfield 24, Holyoke 26, Greenfield 27, Worcester 28, Fitchburg 29, Marlboro 30, Lowell 31, Nashua, N. H., Aug. 2, Concord 3, Manchester 4, Haverhill, Mass., 5, Lawrence 6, Gloucester 7.
ILER, BURKE AND DEWITT: Jackson, O., July 13, Athens 14, New Lexington 15, Newark 16, Lancaster 17.
LA PEARL: Collinsville, Ill., July 13, Vandalia 14, Assumption 15, Clinton 16, Mt. Pulaski 17, Farmer City 19, Paxton 20, Pontiac 21, LaSalle 22, Freeport 23, Rockford 24.
NORTON AND JONES R. R. SHOWS: Legonia, Ind., July 13, Goshen 14, Elkhart 15.
RINGLING BROTHERS: Monroe, Wis., July 13, Madison 14, Baraboo 15, Janesville 16, Evanston, Ill., 17.
SIG. SAUTELLE: Indian Orchard, Mass., July 13.
TUTTLE'S OLYMPIC: Glasgow, Pa., July 15.
WALTER L. MAIN: Victoria, B. C., July 13, Nanaimo 14, Vancouver 15, New Westminster 17.
WALLACE: Manch Chunk, Pa., July 13, Plainfield, N. J., 14, Perth Amboy 15, Asbury Park 16, Long Branch 17.
WELCH BROS.: Towanda, Pa., July 13.
WASHBURN: St. John, N. B., July 13, Moncton 14.

MISCELLANEOUS.

GENTRY: Toronto, Ont., July 12-17.
PAWNEE BILL'S WILD WEST: Baltimore, Md., June 21—indefinite.
SANTANELLI (Sam Myers, mgr.): Traverse City, Mich., July 12-17.

NEW YORK THEATRES.

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It was down at the big Pain Pyrotechnic Show at Manhattan Beach. It was a warm night, and the glare and the heat of the fireworks made the atmosphere oppressive.

A beautiful Greek girl stood in the wings waiting for the burst of music that meant her cue. Her golden hair was bound in fillets of white and silver; her classic robes of white fell about limbs sculpturesque in their beauty.

Near her stood a warrior, with helmet and breast plate, bearing in his right hand a flag, the folds of which stirred in the breeze and rippled in graceful circles above them. The two looked more beautiful in the dim light than any of the groups that could be seen in the glare of the calcium behind the footlights.

Then she turned toward him, lifted two dark-lashed eyes to his, and said: "Isn't this fierce, Jake? I'd give a quarter for a glass of beer!"

Have you noticed it? The Rialto has not only moved a block further up Broadway, but it has crossed over to the other side of the street.

The Matinee Girl walked through it one morning last week and she saw very distinctly that the right side of the way above the Marlborough Hotel is no longer the proper lounging place for the actor-chappie.

Even the little soubrette, who comes in from the Branch with a natural tan make-up on her face, crosses over when she sights the Knickerbocker Theatre, and stays on that side until she reaches THE MIRROR office.

And now I want to know, what is it—who is it and why—that changes the bounds of Stage Chappieland? Who are the men who make the Rialto?

The Matinee Girl is doing the Summer Girl down at Averne, Long Island, and driving along the Boulevard the other day toward Woodsburgh she came across Vernona Jarbeau in a stylish trap, looking like a heavy swell, as though there were no such thing as a next season in prospect.

"Hello, Verny, old girl," I shouted. "How're things?"

"Coming my way this morning," she yelled. "When I was in bathing this morning two watermelons and a dead cat struck me in the neck."

It's a fact that so many different kinds of things come in with the flowing tide here that you never know what to expect.

We have been kind of looking for Guldenmappe's head, because everything else that's in the water has come in during the past few days.

The other morning I hired a small boy to make a pile of things on the beach that came straight for me while I was in the ocean, and this is what I found when I came out:

A ventilated corset, size 22; an old pocket-book, four decayed melons, a defunct hen (I think it was a hen, but the features were almost unrecognizable), two beer bottles, an old hat, a bathing shoe, a piece of raw beef decomposed, and a few other things.

Old Neptune keeps a sort of old curiosity shop in this part of the world. And he needs more ice this hot weather.

The other day I had the pleasure of meeting those two clever colored comedians, Burt and Walker, and their friend, Ed Hogan, who wrote the now famous "All Coons Look Alike to Me."

Hogan sang his song as I had never heard it sung before, and also sang a new one of his which promises to be as popular. "Sit Down, Brophy," it is called. It is an Irish song, telling how Brophy, who had disgraced his race by drinking too much, was matched to fight a heavyweight pugilist. He is knocked out in the third verse, and as a chorus the singer counts him slowly out to a dim musical accompaniment in this way: "One—two—three—four—five—You'll lose the fight, Brophy—six—seven—eight, nine, ten——Sit down Brophy," etc.

It's funnier than it sounds here.

Walker told a funny story of the cake-walk at Koster and Bial's behind the scenes. It was much funnier back of the stage than from the front, he said; so funny, in fact, that every night Marie Halton and the other performers would gather in the wings during the progress of the act to see the circus.

Intense rivalry prevailed, and it was a common thing for some of the coons to steal "business" that they had observed the evening before, leaving the originators shorn of their glory.

One night one of these pirates pranced across the stage with his "lady," bowing profusely to her and crooking his back double almost in his efforts to be graceful.

He took the girl's fan from her hand and fanned her gently, brushed off her neck with a handkerchief, and helped himself to a rose from her corsage bouquet, just as he had seen "Mr. Johnsing," who came on later, do it the night before.

It was all done so well that one enthusiastic auditor cried "bravo," and the house applauded wildly.

The pirate and his lady walked up to the indignant, envious crowd waiting for their turn in the wings, among whom Johnsing fumed and swore. They had no chance left now.

"I hope them few lines found you well!" said the pirate, jauntily walking off.

Here's a little moral verse from Walter Jones' song in the Round of Pleasure. Cut it out and paste it somewhere during these warm Summer days when we don't wear our diamonds because it's so loud to do so in the country.

Time is money and money it is time,
And don't you be forgetting it;
Always get all the money that you can,
But don't get time for getting it!

I have discovered a Summer colony down at Staten Island where the mosquito stingeth like a serpent's tooth and the mercury crawleth even unto the top notch.

It is at Fort Wadsworth, and a portion of it has been christened Drewville. John Drew and his wife are there, and his little girl, who is getting a big girl now. Mrs. Drew is also there, and Maurice Barrymore and his wife are among the inhabitants. They all go in swimming every day, and it's great fun in the evenings to see Barry having a set-to, Marquis of Queensbury rules, with one of the big fighting mosquitoes that this section boasts.

It's a capital way to keep in training, so he says.

Positively if the Matinee Girl stays by the ocean much longer she will become one of the most sentimental of persons in spite of a complexion like an Indian's and an appetite that makes the hotel-keeper blanch.

Looking out at that great tumbling ocean one realizes the littleness of everything that seems so great amid the crush and rush of city life. We grown-ups build sand hills on the shores of time, just as the children make their forts on the beach.

And the waves come in and wash them all away so often. But we keep on building, just the same, with the star of hope in view shining over the dark sea line.

And at night the moon comes out and makes a soft, shimmering golden path across the water that leads to—where?

Perhaps to friends whose hands we have once clasped, but who are now distant in the dreamy avenues and rose-grown streets of Somewhere land. And across the golden path we send our sweetest remembrance—our good will and good fellowship and all that makes life worth living.

Here's to you all! THE MATINEE GIRL.

PLANS FOR AN INDEPENDENT THEATRE.

Plans have just been completed to institute in New York in the Autumn a theatre dedicated exclusively to art, and conducted independently of the pecuniary considerations to which art is so often sacrificed. The new house will be called The Independent Theatre, which name is descriptive of its character. It will be independent of the theatregoers who cannot appreciate the highest and most artistic in dramatic composition. Modeled somewhat after Archer's Theatre in London and Lugne Poe's in Paris, in it will be produced plays which contain the true spirit of tragedy and comedy and pantomime.

Since the theatre is to be independent of pecuniary considerations it will require much money, furnished, moreover, by men who see something beyond monetary returns for invested capital. A number of such men, lovers of art and the drama, met on July 9, it is said, and decided to institute the theatre. One of them is Mr. Walling, the art patron of Boston; others are wealthy New Yorkers and a Philadelphian, whose names have not yet been disclosed. These gentlemen have already guaranteed a certain sum, which, together with subscriptions to a season's performances which are expected, will be ample for the theatre's sustenance.

The theatre building will be small, in order that none of the finer and more subtle shades of playwriting and acting will be lost, as is the case in a large auditorium. The manager will be Charles B. Cochran, who combines strong artistic tendencies with the energy of youth and the experience of a practical business man. Mr. Cochran, although but twenty-five years old, was Richard Mansfield's private secretary and personal representative for three years. He was educated at Eastbourne, England, and lived in an artistic atmosphere there. He was a classmate and companion of Aubrey Beardsley.

While one of the purposes of the new theatre will be to encourage American playwrights, there is no intention of producing only American plays. The test of adaptability will not be geographical, but artistic. One of the plays already considered favorably is Ibsen's John Gabriel Borkman, which has been translated by William Archer. There is no truth in the report that The Doll's House, with Alice Pierce as Nora, will be produced. This play lacks the novelty desired by the projectors of the new institution.

FIFTH AVENUE'S NEXT SEASON.

Edwin Knowles has almost completed the bookings for the Fifth Avenue Theatre next season. Considering the fact that he acquired the lease of the house not much more than a month ago he has perfected his plans with remarkable rapidity.

The house will open on August 23 with a new farce-comedy, bearing the somewhat singular title of Nervous Prostration. A strong company will appear in it. Following this will come Max Bleiman's production, A Southern Romance, which will remain four weeks. Then Richard Mansfield will begin a long engagement, during which one or more important new productions will be made. James A. Herne is to play a farewell engagement in Shore Acres, and there is a probability that Stuart Robson will present his new play, The Jucklins. De Wolf Hopper will appear in February, and in March Mrs. Fiske will begin an engagement that will probably continue to the close of the season.

Mr. Knowles has signed contracts for Joseph Jefferson's appearance at the Fifth Avenue the season after next. His engagement will cover six weeks, and it will signalize his farewell to the stage.

SHOP TALK.

It was the tragedian who was speaking.

"Our post-prandial hours, always delightful to me, are becoming fruitful of new pleasures. My daily mail brings tokens over which I linger with satisfaction. The bonds of human sympathy are far reaching and imperishable. That touch of nature which binds the world in kinship echoes our sad and merry moments here. I have at my lodgings an old fashioned writing desk. It would be sadly out of place in a modern studio or business office. You will occasionally see its fellow in the dingy rear office of some old fashioned, stiff backed, upright tradesman. You will find the wrecks of many in store rooms and cellars of second-hand dealers, but you will find many more, clean, newly varnished and carefully dusted in the homes of New England families. It has no roll or cylinder, no secret locks, no tabulated files. Just four trim little legs, surmounted by a square box, the front of which lets down for a writing table. There are inside ten square pigeon holes and two dainty drawers. Yet in its day this old friend was quite swell. It is made of hard wood, veneered with mahogany. I have owned it more than a quarter of a century. I recall the glow of pride with which I purchased it and placed it in the little alcove off our front room. It was my first desk. I see the happy, quiet smile on a loving mother's face as she witnessed my gratification. I remember the gentle upturning of the nose indicating the uncleanly order of the old shop, and then the basin of hot water and soap—the New England sense of cleanliness that pried into each little nook and crevice for stray particles of dust. And then the careful rubbing with kerosene, and then my effort to get sufficient letters and documents into the pigeon holes to give it a solid business-like appearance. The green baize which covered the lift or writing table was ragged, ink-stained and unwholesome looking. It was removed and the surface carefully cleansed and left to dry. When I returned home that evening it had been neatly covered with a piece of green oil cloth, on which was placed a sheet of yellow blotting paper. The green oil cloth is there to-day. But the loving mother hands that placed it there have been long folded.

"As I prospered in worldly matters in a small way, but beyond my poor deserts, I came to own a roll top desk with modern conveniences. In another room is a dainty ebony with golden bands, while in that modest nook which I call my library is a cabinet of curios with writing desk attachment. Each desk has its use and usefulness. But in a cozy alcove near at hand stands my first desk. Its flat top is covered with a dainty tidy, tastefully embroidered by loving fingers, and well thumbed volumes rest upon it. It is not often used now. But in its pigeon holes and tiny drawers repose mementoes and valued trifles.

"During my busy life, as must happen to most men, I have received many letters so entirely personal to myself and so wholly removed from business and worldly matters as made it appear seemly to keep them apart. In latter years they have found a resting place in the old mahogany desk.

"Some are tied with dainty, faded ribbons, others are held with rubber bands, dry and gumless, that crumble at the touch. In some the ink has faded, on others the characters stand out bold and defiant, as on the day of their inscription. There are a few that antedate the old desk (or at least my ownership) by many years. Some tell of the anxiety of a loving mother for an absent boy, then in the first years of his struggle for place and recognition in his chosen profession. A young sister, widowed in her girlhood, writes of her heart aches and wonders wherein His justice appears in her great affliction. An elder brother, fighting in the armies of the Union, describes his sensations in battle and breathes an apostrophe of patriotism. A Christian father writes to thank me for a passing kindness done to a wayward son which resulted in reuniting him with his family. There are a few delicate, womanly lines of encouragement, written by a gifted artist and beautiful woman to the boy who played his first leading part in her support. The writer together with her husband and son are buried in one grave at Vicksburg, victims of the yellow fever scourge of 1878.

"There are a few, pleasant and flattering, from sincere admirers of later years. One from a clergyman who had been to see me play the character of a drunken street loafer elevated to honorable manhood and useful citizenship by his rugged love for a wronged sister. The clergyman wrote to say that no such temperance lecture had ever been delivered from pulpit or rostrum, and that he had that morning so announced to his congregation. I opened the old desk again yesterday. Not to reread the old letters (although that is a labor of love frequently performed), but to add another little bundle of letters, neatly folded and carefully tied.

"As I started in to say, those letters are echoes of our post-prandial chat. One letter is from a mother. She is old, infirm, and an invalid. Husband, daughter, and son have been taken from her. Many years of her life were passed in active professional work. Now, in her age and failing health, her lot is cast among strangers. 'I cannot refrain,' she says, 'from writing to tell you how much comfort I find in reading the sayings and doings of your little group of actors at dinner. I sometimes think you must by some mysterious power know the life stories of many of your readers. Certainly you have brought mine home to me. But there comes with it no bitterness, no anger; only sadness, only sweetness. Will you let a grandmother say God bless and spare you for many years of usefulness?' I know you will not think it common vulgar vanity that makes me refer to those things. You know me better. But there is a wonderful degree of quiet satisfaction in knowing that it has been our good fortune to bring an innocent smile to the lips of the weary, or a wholesome tear to eyes that are grateful for the sweet cleansing. To know that you have wakened tender memories, to feel that in some heart you have won an abiding place.

"A young man of three and twenty concludes his letter thus: 'The experiences of the tragedian and his companions have opened my eyes. I have been three years in the profession, and was beginning to look upon myself as an unrecognized genius. I see how little young actors of to-day really know about hardships, and how much less about study and application. I am indebted to you for the lesson, which will not be thrown away.'

"From a hospital in the West there is a letter written by a hopeless invalid. A companion of my own early struggles, who writes to say how anxiously he awaits our little talks about shop and how eagerly others wait to receive them from his hands. He assures me that we have lightened many hours of suffering among the bedridden, and won from unwilling eyes the rich tribute of tears.

"A clergyman writes from a little village on Lake Michgan, opposite Chicago: 'I tried the stage in my youth, as you know, but changed to the ministry, believing myself better suited temperamentally to the latter calling. But I have never lost interest in the drama, and have endeavored to follow the varying fortunes of my leary associates. My wife, who is an invalid, has like myself found infinite pleasure in your Shop Talks. It is sweet to know that though our paths in life have diverged, we can still for a brief moment touch hands and feel each other's heart throbs at the crossings.' A man whose name but a few years since was a tower of strength in our profession, and who was honored at home and abroad as a representative man, has through a combination of circumstances, rather than any fault of his own, been forced to the wall. In one of our little confabs we paid a poor tribute to his great worth, expressing regrets for his misfortunes, and faith in his ultimate restoration to a field of honorable usefulness. In a dignified letter, he says, among other things: 'I thank you for your kind words. . . . Equally grateful is your insight into the motives which have ever governed my actions. . . . Your words have cheered me much, and I shall never forget them.'

"A young native dramatist, who is just forging a bit to the front, writes at length, and most flatteringly, from which I extract: 'Each theatrical decade (as well as historical) has its events, and happily too its historian. . . . I have read with genuine pleasure your series of Shop Talks. . . . To me, young, ambitious, and with none of the bitterness of a past behind me, it is a huge delight to find a man so ripe in achievements and intelligence, scanning the vista of the theatrical pageants of the past with an eye both friendly and just, and still living in the present, alive to the spirit of the times, no matter what its failings, its schemes and insincerity. . . . It is the impulse of a healthy brain and an ever young heart.' There are many, many more, equally sincere, equally prized, but these will serve our purpose, and by this token acknowledge and return thanks for all. And so yesterday I opened the old mahogany desk and carefully filed away the sad letters, with others of their kind, to which I shall doubtless add many more.

"And perhaps some day, when in the bustle and surge of events our little group has ceased to be even a memory, somebody, may be our children's children, will peer into the dusty pigeon holes, and they will pull out yellow musty piles of letters, some fastened with faded, colorless ribbons, others with bits of crumbling rubber bands. And those faded memories, these evidences that in our day and generation we lived in the hearts of our fellow men, will be our monument, our only epitaph."

The fat comedian hadn't a word to say. There seemed to be something the matter with his throat, and the perspiration got into his eyes.

The tall man rested his chin upon one hand and looked thoughtfully into the large, thin, delicate tumbler filled with claret and water. Bits of ice were floating on the top. He touched them with his finger, and as they bumped against the sides of the glass he closed his eyes and was a boy again on the Granite Hills, and he heard the cowbells tinkle as the sweet-breathed kine came up from the meadow at sunset.

MILTON NOBLES.

WALKER WHITESIDE'S TOUR.

Walker Whiteside will commence his tour about the middle of September in a repertoire including Othello, Richelieu, Eugene Aram, Gringoire, and Cousin of the King. He will also make special productions of Hamlet and The Merchant of Venice, which for completeness in scenic and costume effects have been seldom excelled. Mr. Whiteside's tours for the past four years have yielded him a constantly increasing patronage, and his earnest efforts have grown in popular favor. During the present season he will be under the direction of Mason Mitchell, whose experience as an actor in the legitimate drama, and as the business representative of such stars as Thomas Q. Seabrooke, Robson and Crane, Richard Mansfield, and the late Dion Boucicault, should amply qualify him for the management of Mr. Whiteside's tour.

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"REVELS OF THE MUSES."

Many men about Gotham town may be acquainted with Harry Hooker, though this is not his baptismal name. Not so very long ago he was a prominent club man, but only at rare intervals nowadays is he seen in his old haunts.

After coming into possession of a patrimony of some $90,000, Hooker shut himself up in his den and began work on a comic opera, which, in his callow estimation, would eclipse anything of the kind ever seen on the American stage. The music, more or less reminiscent, he composed himself; that is to say, he thumped out melodies on the piano, which were transcribed, arranged and orchestrated by a professional musician. When it was finally finished he christened it "Revels of the Muses," a title that scarcely indicated the shocking antics through which the inexperienced young author put these classic damsels.

Hooker submitted his libretto and score to several prominent managers, but they all shook their heads negatively, giving various shrewd excuses for not even examining the piece. Having spent two months in vain quest of a manager who would give him a favorable hearing, he at last resolved to produce the opera at his own expense. It was now mid-Summer. There was no time to waste if he desired to make all the necessary preparations for an Autumn opening.

Through a dramatic agency Hooker secured the services of doughty Colonel Rush as business manager. The stage-manager, an eccentric individual by the name of Pragg, gave valuable assistance in suggesting the necessary scenery and in selecting the designs for the costumes. It was also Pragg who insisted on engaging for the leading female role his old friend Bertha Watts, whose name had been a famous one in the burlesque world a few years before, but who now, in reality, was rather too *passé*, not to say obese, for the rollicking part of Thalia. However, Pragg's entreaties prevailed, and Miss Watts was engaged.

Within a short time the newspapers gave glowing announcements of the great comic opera by Harry Hooker, Esq're, to be produced early in October at the New Amsterdam Theatre. Rehearsals were held every day, and in the meantime Hooker decided to take the company out for two weeks on the New England circuit, and try his mental offspring "on the dog," as it is called in theatrical parlance. Colonel Rush booked the "show," which opened in Hartford, September 21.

During the tour Hooker had little or no cause to be gratified with the reception accorded his opera. The press roasted it without mercy, and the meagre audiences that gathered to witness it went away dissatisfied. If it would not please the provincial how could he expect to please the metropolitan with it? The production had already cost him $20,000. Add to this four weeks' rental of the New Amsterdam Theatre and other expenses, assuming that there would be little or no business, and he would lose anywhere from $10,000 to $20,000 more. This ominous state of affairs set Hooker to thinking.

Now it happened that he had come into possession of a book entitled "A List of the Bald-Headed Men of New York," which some individual, with an abnormal amount of patience, had compiled and put on the market. The book, which gave the names and addresses of over one hundred thousand New York men who are bald-headed, had interested Hooker, irrespective of its statistical accuracy, because he had a tendency to baldness himself. He now conceived the idea of reserving the first three rows of orchestra seats in the New Amsterdam every night of the run of his opera for bald-headed men of New York to whom he would send complimentaries. For instance, for the opening night, October 12, he would send as many free tickets, each with a coupon, as there were seats in the first three rows of the orchestra; for the second night as many more, and so on, checking off in the book each name as fast as the tickets were sent out, thus avoiding repetition.

Well, Hooker actually set this plan into operation, sending out for different dates over 10,000 complimentaries. He kept the secret to himself until the opening night, when a large throng came to see "Revels of the Muses" at the New Amsterdam.

For several minutes before the overture began it was seen that an unusual number of bald-headed men had taken seats in the first three rows of orchestra chairs. Every minute more bald-headed men joined their brethren, and the audience commenced a guarded titter, which soon broke forth into a perfect gale of prolonged laughter. The bald headed men themselves immediately became aware that they formed a curious phalanx, and nearly all of them commingled their merriment with the rest of the hilarious audience.

"This is a pretty rich joke on us," said one red-faced old chap to another, who sat alongside in the second row.

"I think it a most impertinent piece of business," snarled the man addressed. He was in evening dress, while his neighbor, who thought the whole thing a jolly lark, was garbed in a snuff-colored business suit.

Just as the curtain was about to go up, a tall, fine-looking man, with a smooth pate, went down the centre aisle, but halted short about midway to his seat on seeing the three rows of more or less shining heads in front. His look of utter astonishment soon altered into a broad smile of amusement, and then quickly turning about he retraced his steps toward the lobby, pursued by such advice from the gallery gods as "Don't go home, baldy! Take your medicine like the rest! Don't be a coward!" etc., etc.

Hooker had not let any of the company into the secret, and the consequence was that they were all convulsed when they saw the gentlemen in front. Even Pragg was quite overcome for a few moments. One of the members of the orchestra, the trombone player, a little earlier had slipped out of his place, fearing he might die of strangulation from laughing if he remained. But he soon returned, his old stolid self.

All the ladies in the audience were particularly amused by the exhibit, and the opera was merely a tame side-show in comparison. By way of trying to recover her composure, Bertha Watts advanced to the footlights and indulged in the impromptu remark: "I'm so glad to see so many of my personal friends here to-night," and it tickled the people more than any lines or business in the opera.

It was an evening of wild and unrestrained merriment. A few of the bald-headed gentlemen did not appear to enjoy the occasion at all, keeping their eyes stoically and steadfastly on the actors, and two or three of them rose and marched defiantly out of the house. But most of them entered heartily into the spirit of the hour, and even poked fun at each other.

Toward the end of the last act Colonel Rush nudged Hooker, who was standing in the rear of the auditorium, and whispered: "I think you are a genius."

I wish I had space in which to quote some of the notices of the opera that appeared in the next mrorning's papers. The critics who had been present were unanimous in saying that they never had had so much fun in their lives. They were careful to inform the public that their fun was not derived so much from Mr. Hooker's piece as from the gentlemen in the first three rows.

Of course many of the bald-headed men invited for the second performance, who read these accounts in the press, were vastly puzzled. But after a little meditation nearly all of them concluded to visit the theatre, if only to experience the feeling of being in the presence of between two and three hundred other bald men. In consequence there were only three or four vacant chairs in the first three rows of the orchestra at the New Amsterdam on the second night of the famous run of "Revels of the Muses."

A quarter of an hour before it was time for the curtain to rise, "Standing room only" was placarded outside the theatre, and it might as well be said now that this announcement was posted of absolute necessity every night to the closing performance.

Even Hooker, who is older but not much wiser than he was then, will admit that it was not his comic opera that people came to see, but the interesting contingent of gentlemen who were always in evidence down in front. The scheme served to develop the moral courage, or rather the *sang froid*, of many a bald-headed bachelor, who, before meeting with his fellows in this happy *camaraderie*, had been wretchedly sensitive concerning what he regarded as a sore and unmerited affliction.

Hooker left the metropolis for "green fields and pastures new," with over $40,000 of profits from his opera. He visited all the large cities, and in every theatre where his company played there were bald-headed men in the first three rows. It was the advance man's business to provide complimentaries to these gentlemen in every city visited. They appreciated the comical honor, speaking generally, just as much as had the liberal-minded New Yorkers. Other theatrical troupes tried to imitate Hooper, but none of them ever succeeded. He grew independently rich in three seasons and retired in time, just as the novelty of his idea had begun to tarnish. He spends most of his time in Southern Europe, where the climate agrees best with his rather delicate health.

Bertha Watts is the wife of an old-time admirer—a bald-headed man, by the way—and lives in a cozy Harlem flat.

Poor Pragg is buried in the Actors' Plot in Evergreens.

Colonel Rush goes about New York, a crusty old man, always kicking himself for not having been the originator of Hooker's scheme.

The manuscript and all the part books of "Revels of the Muses" were long since reduced to ashes.

LEON MEAD.

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The author, Mary Gore, wants no royalty or percentage, unless gross receipts exceed $3,500 per week. Address

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SHAKESPEARE IN DEMAND.

Said a recent writer: "To-day the demand for stars in a legitimate repertoire is decidedly limited in the land of the free and the home of the brave."

Very true, very, if stars of the third, fourth or the fifth magnitude be meant; but if stars of the first magnitude be meant, then nothing could be further from the fact.

Never since the Stars and Stripes were first unfurled has there been a freer or a more fertile field for a player, man or woman, of the great Shakespeare parts than there is now, provided always that he or she be equal to the task of playing them. Neither in the North or the South, in the East or the West, will any other author draw so much money as will William Shakespeare, provided the playgoing public is made to believe that the immortal William is fairly well presented by those who present themselves for patronage.

We have a long list of players that essay the great Shakespeare characters, but, one and all, they are terribly overweighted. They travel the country over and get glowing notices in the newspapers; but who ever failed to do that, if he went about it with any sort of managerial tact! One of these Shakespearean stars, if the Chicago cr—reporters say true, is of the sort that of their auditors make

The eyes, like stars, start from their spheres.
Their knotted and combined locks to part,
And each particular hair to stand on end,
Like quills upon the fretful porpentine.

Thus in Chicago they write, while in honest verity their young Shakespearean does not know the rudiments of the actor's art. He does not even know how to carry himself actor-like, a thing that under a good drill-master should be learned in a week. Then of the art of reading, the supremely important rudiment of the actor's art, he knows nothing. Nor is he the only one that unworthily gets glowing notices; but these notices do not deceive the playgoers. They, now as ever, insist on judging for themselves.

The newspapers can do much, but seldom have they really made or unmade either play or player. The public commonly decides for itself, though not always as a jury of critics would decide. Theatregoers, as a rule, always have availed, and they always will avail, themselves in remunerative numbers, of every opportunity to see the classic plays really well played. Every theatregoer is reluctant to say that he has not seen the classic and the standard plays, nor does he like to say that he has not seen the more distinguished players in them. This incentive is alone sufficient always to give the higher drama a remunerative following, if the public is only made to think that it is being fitly presented.

When Shakespeare doesn't pay, it is not the fault of Shakespeare. His like, even from the money view-point, the world never has seen, and, very like, never will see.

ALFRED AYRES.

TELEGRAPHIC NEWS

CHICAGO.

Hot-Weather Humor of Justice "Biff" Hall—Summer Theatrical Chat.

(Special to The Mirror.)

CHICAGO, July 12.

This town is nothing if not hospitable, and last week the weather man did us proud by putting up the article of climate most familiar to our Pan-American visitors from the Latin countries down by the Equator. The natives stood it as gracefully as they could, but the high collars laid down shamefully and the theatres did not invite the parched populace. It was the hottest I have ever seen in Chicago, and I have been here since the Fall of '59 and the Spring of '60. We were not alone, however. I see that you have been having a torrid time of it, too, and they say that up in Minneapolis the Elks went around with wilted horns and their tongues hanging out, while beer evaporated before it touched their blistered lips.

Contrasted with the above is the following few lines from "Punch" Wheeler, the humorous Elk, now in Minneapolis:

"It is so cold up here I had to buy a pair of ear laps. The town is full of celebrities, including Colonel Charlie Clayton, of Chicago. Jo Paige Smith says to tell you he now owns the Sandy Hook circuit. As there are no towns on it he gives the show on a raft, carrying his own audience. I jump from here to Saratoga, where I referee a wedding for a repertoire show. Am traveling on 'annuals' now instead of my trunk. Fraternally, 'Punch', Great Railroad Man."

I hate to write about the theatres in this weather, as it always reminds me of the sufferings of the actors. I would like to tell you how Never Again is running along at Hooley's, but I dislike to bring up thoughts of Fritz Williams and his wrestling match with Madame Katzenjammer, at 94 in the shade and no shade, and it pains me to think of Ned Holland and Sam Reed in a dressing-room instead of in a yawl off the Maine coast. So I'll wait until the weather is cooler before I speak of them.

Manager Davis is arranging his plans for the Columbia for next season, and the house will open September 5 with Jack and the Beanstalk.

From far-off Sydney, New South Wales, comes a postal from my closely-shaven friend, John J. Burke, the comedian, telling of the hit he has made with the antipodeans in the Flying Jordans Company. I am glad of it. John was under a bushel for many years.

F. R. Colvilla, agent of De Judge's Troubadours, called on me the other day accompanied by E. L. Webster, the new manager of the Schiller. The Troubadours, a strong company, open in Clinton, Ia., on August 22.

The Corbett-Fitzsimmons pictures go along merrily at the Grand, and Duncan Harrison had his side partner, Digby Bell, ride bikes between times and go to the ball games. Digby, by the way, saw Anson whip the Bostons to the tune of 3 to 1 in ten innings the other day, and he pronounced it the greatest game of ball he had ever seen in his life, and he has had a long life in that direction.

Just to show you how hard times are here: I saw an Italian in "The Dixies" the other day trying to sell a bust of the immortal Shakespeare to the heavy man of a repertoire company for 38 cents.

And, to go further, a young friend of mine who was married here last week was obliged to go away on his wedding tour alone. He actually could not afford to take his bride along with him.

Colonel Hopkins is reviving memories of poor Bartley Campbell at his theatre this week, where the stock company is presenting his melodrama Peril.

There is no use talking, boys—you can't keep Billy Rice out of the minstrel business. I met him on one of the hot days of last week and he was wearing a cork helmet.

I cannot tell you how deeply we were pained at the sad news of the death of W. B. Hayden. He had hundreds of friends here in Chicago and he regarded the town as a sort of a second home. Our sympathies go out to that splendid woman who is his widow.

The first and most awful ordeal to any of the prisoners I send to the House of Correction is a bath. One day last week I committed a junk dealer—a Polish Jew—and the attendant said to him: "I don't believe you have ever taken a bath in your life." The Hebrew replied, apologetically: "Vell, I vas never arreaded before."

It is very seldom that you hear of a street railway company furnishing any conveniences for the public, and I always like to call attention to it when they do. Last Sunday I saw a Clark Street trolley car running about twenty miles an hour, and there was a harp on the front platform.

Last Saturday evening Manager Clifford put on a new burlesque at the Gaiety. It is called A Trip to the City, and Barney Fagan staged it. Charlie Seamon plays the leading part and makes a hit.

At the Schiller last night Cavalleria Rusticana and Trial by Jury were given by an excellent company, which includes a male singer of the name of Siglong Carlla.

At the Chicago Opera House this afternoon there was a fine revival of The Mikado. The company has greatly improved in its work.

This is a great town for imported beer, but being a loyal American I always drink the domestic article. One evening last week I called for "a small domestic" at one of the gardens and the intelligent waiter brought me a ten-cent cigar.

"BIFF" HALL.

BOSTON.

Benton's Budget—Dr. Lothrop Acquires the Bowdoin Square—Gossip.

(Special to The Mirror.)

BOSTON, July 12.

The lowest point has been reached in the tide of Boston theatricals, and for the next four weeks the Castle Square and Keith's will remain alone to uphold the standard of Thespis in this city.

At the Castle Square Pique was given for the first time in twelve years, and many who were in the audience to-night remembered the performances given some twenty-one years ago with Fanny Davenport in the leading character. There have been some changes made in the Castle Square Stock company recently, and Lorraine Dreux is the latest accession to the company. Nina Morris retires at the conclusion of this week, and Lizzie Morgan has already gone. Both are exceedingly clever actresses, and have made themselves great favorites here.

Dr. George E. Lothrop has sailed for Europe, accompanied by his wife and son, and just before his departure he made a theatrical *coup* by purchasing the lease of the Bowdoin Square. While the terms of the sale are not made public, it is said that Doctor Lothrop paid about $30,000 to bind the bargain when the papers were passed, and will pay a total of about $80,000. One of his aims in going to Europe is to complete another transaction in London, and he will spend two weeks on the Continent, returning by one of the American liners to New York so as to be in this city in time for the opening of his theatre. After signing the papers he said that he had not decided upon a policy for the house, but whatever he did would not conflict with the policy of the Howard Athenæum, which will be devoted to vaudeville and burlesque as heretofore.

Doctor Lothrop now controls more theatres than any one man in New England, for this gives him three Boston houses, in addition to Lothrop's Opera House in Providence, and Lothrop's New Theatre in Pawtucket. It is said that he contemplates the sale of his out-of-town houses in the near future, and will confine his theatrical holdings to houses in Boston and other large cities of the country. He denied the rumor that he intended to purchase a London theatre, and said that he would stick to the United States in general and Boston in particular.

The Bowdoin Square was opened February 15, 1892, under the management of William Harris and Charles F. Atkinson, and the latter still had the managemnet of it when Mr. Lothrop bought the lease. The theatre was built by Woodbury and Leighton. It was owned jointly by them with R. P. Sheldon, of the Chelmsford Iron Foundry, and others, from whom Mr. Lothrop bought. The property has a frontage of about 150 feet on Bowdoin Square and Court Street, and runs back to Hawkins Street. There are several stores in the building on Court Street, and above the street floor is a hotel. This property is all included in the lease Mr. Lothrop has taken, and he is to be the sole landlord of the property from Court Street to Hawkins Street. The lease which Mr. Lothrop has purchased is said to run about fifteen years, with the privilege of renewal. The land upon which the theatre is built is owned by about twenty persons, and Mr. Lothrop is said to be one of the number, his holdings being one-twentieth of the whole.

It is said that Mr. Atkinson was anxious to be relieved of the management of the Bowdoin Square in order that he might devote his entire attention to the final arrangements for the reconstructed Zoo, upon which work will probably be begun early in August.

Louis Massen and William H. Crane were on the programme to appear at the benefit and entertainment of the Cohasset Yacht Club, but on the Fourth of July Mr. Massen blew away a part of his hand with a Roman candle and was unable to appear. Mr. Crane was on hand, and appeared in A Conjugal Lesson, assisted by May Bridgham Bates.

John W. Luce is doing the press work for the Zoo during the hot weather, and at last accounts was chasing up and down Washington Street hunting for a newspaper man who would like to interview five feminine orang-outangs.

Louise Imogene Guiney has resigned her position as postmistress at Auburndale, and will devote her entire attention to literature. Miss Guiney's last dramatic work was the translation of The Crust of Society for John Stetson. In view of the present craze for Dumas revivals in England, it would not be surprising if Miss Guiney should make a second venture into the field of translation.

Annie Clarke came on from New York last week especially to play Lady Teazle in the screen scene from The School for Scandal at William Seymour's farewell testimonial. This performance was a great success, and Mr. Seymour received many indications of the sincere regret which is felt here on his retirement from Boston after a life of twenty years before the public. Miss Clarke returned to New York and will close her apartment in Columbus Avenue, after which she will go to Sconset for a brief visit.

Thomas E. Shea entertained at Bar Harbor his brother, Alderman John P. Shea, of East Cambridge, and bride (Miss Mary M. Walsh), who were married at the Cathedral, July 7.

When Olga Nethersole played her last engagement in Boston, as I wrote at the time, she gave a luncheon to the few women in whom she had become interested for one reason or another. She was a beautiful, gracious hostess, and the time passed pleasantly until it occurred to somebody to count the guests. There were thirteen, and gloom instantly settled over the company. Only one of the party had the courage to suggest withdrawing from the party, but that, of course, was vetoed by the hostess. The luncheon was a success despite the secret fears for the future entertained by almost every member of the party. Miss Nethersole left Boston and played in two cities to splendid business, and the luncheon with thirteen guests was forgotten until the news that the Nethersole engagement had been canceled and a lawsuit was pending was cabled over. Then the unlucky thirteen was again brought up, and the present trouble all attributed to it. And the funny part of the proceeding is that those guests can never be persuaded into believing that the same results might have been obtained had the number been fourteen or twenty-four.

A friend of mine in London writes me that Secret Service will close there on July 24 so as to sail on the *St. Louis* July 31, opening at the Empire Theatre, New York, about September 1. I hear that the Jubilee business at Secret Service was not so bad as at some of the other attractions. For instance, Beerbohm Tree played to an audience of less than three hundred, and Sarah Bernhardt refused to play because there were only thirty-three in the audience.

It was one of the disgraces of Boston on the Fourth of July that a phonograph machine was permitted to stand on Boston Common and earn nickels through repetitions of "The Ravings of John McCullough." The theatrical people who saw it there were disgusted.

There is no truth in the report that Joseph Jefferson is to retire from the stage at the conclusion of his New York engagement in the Fall of 1898. Mr. Jefferson has repeatedly stated that he should not retire from the stage until his health compelled him to do so, and as he is unusually well there is certainly no good reason for closing his career. His next professional season will open in this city in October.

Maud Emmet, the seven-year-old child actress, daughter of Harry Emmet, the actor, was brought back from Salisbury Beach last week by the agent of the Society for the Prevention of Cruelty to Children, to whose care she was intrusted some time ago by the court. She will be returned to her guardian, from whose home her father recently carried her away, and steps will be taken to place her where he cannot reach her.

Frank W. Dunn tells me that there is no truth in the report that John L. Sullivan and Bob Fitzsimmons are to become partners and give boxing exhibitions throughout the country under the management of Martin Julian. Mr. Dunn is Sullivan's manager and no one else.

Mabelle Wallace Howe resigned from The Walking Delegate before the conclusion of the engagement at the Tremont, and next season she will be with George Lederer's Stock company. During the last week of the run the part was cut out of the opera without loss.

Mr. and Mrs. Henry Clay Barnabee passed through Boston last week on their way to Portsmouth. The Bostonians will play an early Fall engagement in this city.

Joseph C. Miron has gone to his Summer home in Webster, Mass., and will remain there until he opens with Francis Wilson in Half A King.

Blanche Walsh, leading lady of the Secret Service company, will probably sail from Liverpool in a Boston ship, reaching this city about the middle of August.

I hear that arrangements are being made for a long run of Jack and the Beanstalk at the Museum late in March, with Madge Lessing, Nellie Lynch, and Maud Hollins in their original characters. Fred McCloy has gone to Chicago to begin booming the opening there.

Madame Marchesi, the famous music teacher of Paris, who is going to spend three months in America next Winter, will spend one of them in Boston teaching.

It is now arranged to have the Damrosch opera season begin in this city late in February, to last four weeks, with four performances a week.

In the United States District Court last week Judge Putnam ordered the case of Charles H. Hoyt *vs.* Edwin G. Bates *et al.* remanded for trial to the Suffolk Superior Court, from which it was removed. The case involves the title to the copyright of the song "Sweet Daisy Stokes." The plaintiff, who is the well-known playwright, claims that he wrote the song, and that without right the defendants obtained a copyright upon it in their names. By this bill in equity he seeks to have them ordered to transfer the copyright to him, and to have them restrained from interfering with him in his use of it. The case was removed from the State to the Federal Court upon the ground that it involved a question under the copyright law, of which the Federal tribunal alone has jurisdiction. Judge Putnam in remanding the case to the State Court decides that neither the validity nor infringement of the copyright is in issue by the pleadings, and that the only question involved in the case is one of ownership of the copyright, which depends upon the rules of common law for determination, and of which the State Court has jurisdiction.

Manager Frank P. Stone has purchased an estate on Winthrop Street, and has had the house remodeled and the grounds beautified. The work has now been completed, and he now occupies his new residence.

Two women were hurt by the falling of an electric sign over the Nickelodeon on Hanover Street last week.

Charles Emerson Cook has disposed of his interest in the *Sunday Budget*, and will probably devote his time to writing for the stage and looking out for the business interests of The Walking Delegate, in which Oscar Girard has purchased an interest. Christie Macdonald has resigned from Bo-Peep in order that she may go with The Walking Delegate next season.

In the Probate Court last week Judge Grant allowed M. O. Adams, W. A. Gaston, and Charles Pattee, special administrators of the estate of the late John Stetson, Jr., to pay out of the estate $4,941, which is the total amount of the actual disbursements made in behalf of the will by counsel since the contest began.

The actors resting in Boston are wondering if they will get a chance to join the new stock company for the Schiller, Chicago. Elita Proctor Otis has been engaged for leading lady, I am told, and Minnie Dupree will be the ingenue of the company, which would be perfect if it were only to play a Boston season.

Ida Conquest has been making a brief visit to relatives in town.

This is the first Summer for some time that Boston has been without a Summer opera company ending in financial straits. The Walking Delegate will reopen at the Tremont in a few weeks, and will play six or eight weeks on the New England circuit before going to New York.

There has been much speculation among theatregoers as to what theatre would get Mrs. Fiske in Tess of the D'Urbervilles next season. The doubt has been settled by the announcement that she is among the attractions booked at the Tremont. Among others are Richard Mansfield, Francis Wilson, De Wolf Hopper, Julia Arthur, and May Irwin.

Edwin Milton Royle and Selena Fetter Royle are at Dover for a few weeks. I hear that Friends may be given at the Castle Square later in the Summer.

Grace Atwell has returned to Boston, but will soon leave for New York to make arrangements for the coming season.

Laura Joyce Bell left Boston immediately after the conclusion of The Walking Delegate and rejoined her husband, Digby Bell, to rest until August 23, when The Hoosier Doctor opens in Chicago.

Wadsworth Harris has been giving readings at neighboring Summer resorts.

The *Traveler* has started a free ice fund, and the first contributor was Lillian Lawrence, the leading lady at the Castle Square.

William Gillette's Boston friends have been especially pained to learn of his illness at London. His appearances here in Secret Service made him more than ever a favorite.

Horace Lewis is one of the biggest favorites at the Castle Square.

Winthrop's Summer colony of actors is smaller than usual this season, and, as a result, one hardly knows the place.

JAY BENTON.

PHILADELPHIA.

Manager Gilmore Not to Retire—The Philosophical Lottie Williams—Jottings.

(Special to The Mirror.)

PHILADELPHIA, July 12.

The report published in the New York and Philadelphia papers that the veteran manager, William J. Gilmore, owner of the Auditorium and lessee of the Park Theatre in this city, had retired from theatrical management and turned over all his interests and contracts to Charles H. Yale, who had assumed all control, is without foundation. The following from Mr. Gilmore covers the entire situation: "I do not retire from theatrical management, nor do I relinquish control of the Auditorium and Park Theatres. I have engaged Charles H. Yale as general manager of both these theatres. While I will not during the coming season attend to every little detail of the business, still I hope to be on hand to direct and advise the conduct of both houses." William J. Gilmore has been a successful manager, accumulating a fortune by hard work, energy, and enterprise, and for the coming season both the houses under his control will be run on a high plane with first-class prominent attractions.

Among the bookings at the Park Theatre for coming season are: Francis Wilson, Mrs. Fiske, in Tess of the D'Urbervilles; James A. Herne, in Shore Acres; Donnelly and Girard, in The Geezer, and the Sign of the Cross.

All rumors and negotiations regarding German theatricals and Madame Cottrelly as manageress of the Park Theatre for coming season are now emphatically settled by the remarks of Mr. Gilmore as stated above.

The veriscope pictures of the Corbett-Fitzsimmons fight at the Chestnut Street Theatre are in their third and last week. Business was large at first, then fair, and now the hot weather has dealt a knock-out blow.

The Castle Square Opera company at Atlantic City will open to-night with a complete organization, giving two operas weekly, thus allowing the members of the company a chance at the seashore for a week, then alternating with the Philadelphia company, the prices at Atlantic City at the Academy of Music being the same as at Philadelphia. Joseph Tressi is the musical director at the seaside.

The monster cooling plant, with six big electric blowing-fans, at the Bijou Theatre makes the temperature pleasant in spite of the oppressive heat outside. The programme presents The Visions of Art, with seventeen living representations of famous pictures; Felix Morris, supported by Walter Lennox and company, in the comedietta A Game of Cards; Joseph Cawthorne; the Three Richards, acrobats; Hacker and Lester, bicyclists; the biograph, with new views; Thompson and Bunell; the Donovans; Emma Francis, acrobatic dancer; Lew Palmer, vocal imitator, and Baker and Randall, dancing act. All the features are well received and patronage large.

Edith Mason, the popular soprano of the Castle Square Opera company, has fully recovered from her illness, and, with her husband, Thomas H. Persse, the tenor, is sojourning at Congress Hall, Cape May, for a month's rest.

William J. Gilmore is taking a much needed rest at Atlantic City.

Two new songs that are becoming popular, "De Coon Across the Way," music by Leo W. Wright, words by Charles Burrows, and "Don't Mention Her Name," are sung by Felix Haney on the steamer *Republic* to Cape May.

Amélie Rives, the authoress, has fully recov-

ered from her nervous attack, and left this city last week for her home, Castle Hill, Va.

Lottie Williams, a concert hall singer, was found unconscious the other day on the beach at Atlantic City. She had been riding a wheel, and, becoming overheated, thought to cool off by wading in the ocean. The reaction was too great and she fainted. Suicide was at first given as the cause, as her reputation as an actress had been assailed, but she remarked reassuringly that "it would take something more than being called a 'bum actress' to cause her to take such a step."

A personal letter from Louis F. Nethersole to a friend in this city, regarding his sister, Olga Nethersole, states: "She is not going to marry, and neither will she go into a convent, but will return to America in the Fall of 1898."

Philip Spaeth, known to the stage as Billy Stanford, is a patient at the Jewish Hospital, and would be pleased to hear from his friends.

The Saengerfest Hall at Fotteral Park will probably remain for several months, and the committee have decided to present it to the city as a permanent structure, if they will accept it. Five hundred dollars rent was refused for one evening, offered by George Tyler, for a boxing contest between Fitzsimmons and Sullivan.

Concerning the rumors about the Broad Street Theatre being made an extension to the Stanton Hotel, I am able to state officially that Nixon and Zimmerman have still one year to run on their original lease, besides having acquired a new lease for a further term of ten years. This will settle all gossip.

On the Iron Pier at Cape May, commencing July 17, Augustus Balfour will appear, assisted by members of the Girard Avenue Theatre, among them J. B. Everham, George Barbier, Alice Gale, Angeli Segalini, Sadie Delmore, Carrie Thatcher, Walter Percival, and Melville Raphun. His Borrowed Wife and The Duchess of Bayswater and Company will form the opening programme.

The Castle Square Opera company at the Grand Opera House, in spite of the hot weather, hold on to their usual patronage. The large company of first-class artists in popular operas continue to attract as well as in the Winter months. The Brigands and The Little Tycoon are this week's repertoire. The Brigands is being beautifully rendered this evening by Lizzie Macnichol, Yvonne De Treville, William Stewart, William Wolff, A. G. Cunningham, Gertrude Rutledge, Reginald Roberts, Harry Morton, and the large and well equipped chorus. For week of July 19, Bohemian Girl for three nights, closing with Paul Jones, alternating with the Atlantic City company, who give Paul Jones first three nights and close week with The Bohemian Girl.

A little bird has just whispered in confidence that the bright vocalists, Anna Lichter and William Shuster, of the Castle Square Opera company, have entered into the bonds of matrimony, and congratulations are in order.

The National Theatre will inaugurate its Fall season August 21 with Under the Polar Star.

James A. Willard, leader of the orchestra at Forepaugh's Theatre, has been re-engaged for next season. He is at Atlantic City for the Summer with his band and receives marked attention.

The vaudeville talent on the steamer *Republic*, running daily to Cape May, includes Siddons and Shea, J. A. Donahey, James Collins and William Mack, Felix Haney, and Professor Harry Lemish.

Simon Hassler, the noted leader of the Chestnut Street Opera House, with his band of fourteen pieces, is at Congress Hall, Cape May, for the Summer season.

The following is an extract from J. B. McCormick's letter to one of our local papers: "Apropos of the rumored intention of Joe Jefferson to retire from the stage, let me tell you that he is no longer the money-maker *par excellence* of the American stage. That position is now held by Sol Smith Russell, who, I am creditably informed, averages $10,000 a week whenever he appears. That is big money surely."

The Lyceum Theatre continues a mid-Summer season, with a company headed by Blanche Latell, to medium houses.

The Chestnut Street Theatre will open at the end of August with The Man from Mexico.

Ida Klein, of the Metropolitan Opera company, and Damrosch's New York Symphony Orchestra, are at Willow Grove. Conterno's Band continues at Woodside Park and Charles Lovenberg's Boston Concert Band at Washington Park on the Delaware. S. FRANKENBERGER.

WASHINGTON.

Summer Days at the Capital—Last Week of the Columbia Stock Company—Notes.

(*Special to The Mirror.*)

WASHINGTON, July 12.

The ninth and concluding week of the season of the Columbia Theatre Stock company commenced to-night with a most enjoyable representation of Walter S. Craven's comedy, As Innocent As a Lamb, cast as follows: Tobias Pilkington, James O. Barrows; Jack Summerville, William Ingersoll; Dick Hoddingly, Hans P. Roberts; William Bouncer, William Boag; Dennis, Bert C. Thayer; Dr. Hansen, W. W. Jefferson; Hammerschlager, Henry Bergman; Kitty, Alberta Gallatin; Mrs. Pilkington, Kate Denin Wilson; Lilly, Grayce Scott, and Rose, Carrie Berg. The audience was large and appreciative, and James O. Barrows, in the leading role, scored a pronounced hit. The company appeared to excellent advantage, and the several parts were admirably done.

Last week's presentation of A Scrap of Paper was one that will be pleasantly remembered for some time as a bright example of the best class of pure comedy portrayal. William Ingersoll as Prosper Cournamount and Alberta Gallatin as Suzanne scored strongly, and were awarded a number of curtain-calls. William Boag's Baron, James Barrows' amiable old naturalist, Jeannette Ferrell's Baroness, Grayce Scott's bright Mathilde, Pearl Evelynne's Mlle. Zenobie, and Kate Denin Wilson's old housekeeper, were all most favorably received.

The long and successful forty-nine weeks' season of the Lyceum Theatre closed Saturday night with The Colored Sports' Big Show as the attraction. Previous to the commencement of next season, on August 7, extensive alterations and improvements will be made by the putting in of a new and highly ornamental plate-glass entrance at the Pennsylvania Avenue front.

It is announced that the Frederick Bond Stock company, now playing at Louisville, will open a short season of comedy at the New National Theatre, commencing July 26.

The Fadettes of Boston, a sterling organization of women musicians, are a prime drawing attraction to Glen Echo, on the Potomac, where they continue for a second week, giving two concerts daily. Robert Downing, who has arrived home, has under consideration a proposition to produce at this suburban resort, on the big stage of the Amphitheatre, a performance of Ingomar the Barbarian, Mr. Downing to appear in the title-role, Eugenie Blair as Parthenia, and a specially engaged company for the support. Such a performance ought to attract a big crowd.

Prof. N. Du Shane Cloward's personally-conducted Saturday-night trips to Virginia Beach via the Norfolk and Washington Steamboat Line is one of the big successes of the season. Prof. Cloward has a standard reputation as a sterling musical director and an organizer of massive choruses, and these trips weekly have in connection a rich musical bill that is very attractive. The able assistant in the excursion project is Nat Stein, treasurer of the Columbia Theatre.

Byron G. Harlan, season before last the Knott Innitt of Tim Murphy's Texas Steer company, and "Happy" Tom Wilkinson, of this city, have joined hands as a singing and sketch duo, styling themselves "The Merrie Monarchs," and next season will be an attraction in vaudeville. They are up for a testimonial benefit at the National Theatre on July 22.

Hans F. Roberts is a new addition to the Columbia Theatre Stock company this week. Mr. Roberts, who is spending his vacation at his home in this city, will be again a member of Augustin Daly's company next season.

The personnel of the Fadettes Lady Orchestra, of Boston, is as follows: Caroline B. Nichols, director; Lillian Chandler, concert mistress; Adelaide T. Thomas, Ida F. Howard, and Florence C. Leach, first violins; Susie A. Wells and Etta V. Penniman, second violins; Jessie Lobdell and Mabel Makechnic, violas; Josephine Hale, 'cello; Minnie A. Grover, bass; Alice E. Ball, flute; Viola M Dunn and Christine Allendorff, clarionettes; Beth Page Hippler and Grace M. Gooding, cornets; Ardelle Cunningham and Cora Cunningham, French horns; Mabel Wilmot, trombone; Estelle M. Churchill, tympani and bass drum; Alice M. Simmons, snare drum and traps, and Gertrude B. French, harp.

The Lumiere cinematographe continues at Willard Hall to paying patronage.

JOHN T. WARDE.

ST. LOUIS.

The Boom of the Summer Resorts—Opera Companies Work and Play—Chat.

(*Special to The Mirror.*)

ST. LOUIS, July 12.

The hot weather of the past week caused the suburban resorts to be splendidly patronized. Night after night crowds of people have flocked out to get a breath of fresh air and to enjoy themselves.

Koerner's Park was filled nightly with large and fashionable audiences to hear the Koerner Park Opera company give the familiar Beggar Student. The opera was well rendered and the full strength of the company was in the cast. Charles O. Bassett was in his usual excellent voice, and sang the role of Symon in his best manner. He received merited applause. Annie Meyers was capital as one of the daughters and infused much life and spirit into the part. She is one of the best of singing soubrettes, and has become a great favorite with the patrons of the park. Miss Tillie was the other daughter and sang delightfully. Madame Gaillard, too, gave a finished performance. Drew Donaldson looked very fetching as the Poppinburg cadet, and what little she had to do was done artistically. Ben Lodge was as funny as usual as the jailer. Charles Hawley as General Ollendorf, was a success and used his fine voice to advantage. Francis Gaillard as Jean Jainitzky, completed the principals. The chorus did their share in making the production a success. To-night the Chimes of Normandy will be put on for a week's run.

Il Trovatore was given during the week by the Boston Lyric Stock company to big audiences at Uhrig's Cave, and the performances were the best given by any organization in a long time. The well-known numbers in the opera were called for again and again. Clara Lane sang Leonora part of the week, and Miss Norwood alternated with her. Both sang sweetly and gave finished performances. Edgar Temple and Payne Clarke alternated in the part of Maurice, and both did effective work, although a couple of nights Mr. Clarke's voice broke and marred the performances somewhat. The part of Count di Luna was taken on alternate nights by J. K. Murray and Mr. Goff. Both did excellent work and sang the part effectively. Hattie Belle Ladd made a capital Azucina. The chorus fully sustained its reputation as one of the strongest and best organized that the Cave has ever heard. To-night Maritana will be given, and will be continued through the week.

At Forest Park Highlands great crowds have attended nightly and it has kept Treasurer Lester busy handing out reserved seat tickets. Papinta gave some new dances, and they took immensely with the audiences. Little Irene Franklin, a St. Louis girl, had many friends in the audience, who gave her recalls each night. She made one of the hits of the week and her work shows a vast improvement since her appearance here last Winter. The other cards were also well received. This week is a big one, and there was a crowded attendance last night when the change was made. The bill is a double one of high-class vaudeville and minstrels. The end men are Carroll Johnson, George Jenkins, Tom Lewis, and Webb Clayton, and there is the R. J. Jose Sextette. The vaudeville bill consists of the Tanakas, Emma Carus, Clayton, Jenkins and Jasper, the re-engagement of little Irene Franklin, Carroll Johnson, and Lewis and Ernest.

The Suburban broke records in attendance last week. Albert L. Guille made the hit of the week with Fred Hallen and Molly Fuller, and Diana close seconds. The rest followed closely. Yesterday a new bill went into effect with a re-engagement of Moris Guille, Al. Wilson, Godfrey and Lane, Professor Debessel, and Diana.

The Boyton Garden Theatre had a more than satisfactory bill last week, and the attendance was big. Billy Emerson led the vaudeville stars, and Rachael Walker, the Springers, and many others proved attractive features. On Monday night, in addition to the performance, a display of fireworks was given. Commencing last night, a new list of stars appeared.

Arthur Dening's Minstrels and a vaudeville bill proved highly satisfactory to large audiences at Bellevue Garden Theatre last week. Last night a change of programme was made.

Helen Bertram, who has always proved a drawing card and a big favorite with St. Louis audiences, has been engaged by Manager J. K. Murray to join the Boston Lyric Stock company. She will arrive about next Thursday and will sing the leading role in Amorita next week. Her engagement is for the balance of the season to alternate in prima roles with Clara Lane.

Gertie Lodge, who has been singing in opera at Chicago, has gone East to spend the balance of the Summer with her sister, who has a villa on the Hudson River. She has signed with the Grau Opera company for next season.

Drew Donaldson, who has made many friends at Koerner's Park this season, closed with the Koerner Park Opera company last night, and leaves in a day or two for New York State to spend the balance of the Summer. Miss Donaldson has a magnificent voice, a most charming personality and statuesque proportions, and the patrons of Koerner's Park will miss her.

By an oversight mention of Miss Annie Meyers' clever work as Nanon a couple of weeks ago was omitted. It is unfortunate, as the part was one in which she received much praise, not only for her acting, but for her singing.

A great deal of credit for the excellent work done by the Boston Lyric Stock company at Uhrig's Cave this season is due to William McQuinn, who has proven himself a most capable musical director.

Our well-known fellow-citizen, Beaumont Smith, has been spending the past two weeks here, visiting his aged mother. He will leave in a day or two for New York. He has several advantageous offers for next season.

Mr. Crossman, of the firm of Crossman & Sturdy, decorators and furnishers, Chicago, was in the city looking at the interior of Hopkins' Opera House. As soon as the extensive improvements now under way in the house are completed they will entirely redecorate and refit it. The interior of the house will be remodeled to a great extent, many of the seats raised and new exits made. When that is done, the public will hardly recognize the house. It will be made one of the handsomest theatres in the West.

Arthur Deming and J. Albert Gates, now playing at the Bellevue Garden, will leave in a couple of weeks to join the Hi Henry Minstrel company, which opens early in August.

Mr. Palm, of the firm of McAvoy & Palm, gave a private exhibition a few days ago to newspaper men and others at Hopkins' of a new mysterious illusion dance invented by him, and called "Lafora." The dance is very beautiful, and Mr. Palm will soon go East to arrange for the coming season.

S. A. Stevenson, a well-known Western railroad man, has been appointed business-manager of the Boston Lyric Stock company at Uhrig's Cave. He will go out with the company when they leave here.

The Messrs. McNeary, managers of Uhrig's Cave, arranged a dance at the Cave last Saturday night after the performance in compliment to the members of the Cave company. The Koerner Park company were invited. Friends and newspaper men were also invited. Refreshments were served, and a good time was kept up until an early hour Sunday morning.

The members of the Uhrig's Cave company and the Koerner Park company had a base-ball game last week, and after about five innings the Cave company gave up. The score was 13 to 5 in favor of the Koerner Park contingent.

W. C. HOWLAND.

CINCINNATI.

Rain Wrought Ruin on the Fifth—Opening of the Mackay Opera Company—News.

(*Special to The Mirror.*)

CINCINNATI, July 12.

On the afternoon of July 5 a heavy rain of over two inches interfered with the arranged programmes at all of the Summer resorts. The opening of the Mackay Opera Company at the Zoo was postponed until the next evening. The set pieces of fireworks at the various resorts were ruined. At the Lagoon yesterday the programme of July 5 was carried out, Manager Noonan having duplicated such things as were destroyed. On July 4, with terrific hot weather in the city, crowds poured into all the resorts from early until late in the day.

Yesterday afternoon at the Zoo the Mackay Opera company began its second week, presenting Said Pasha to large and well pleased audiences. This applies also to the attendance last week. It has been several years since Cincinnati has had a Summer season of comic opera, and consequently the Mackay company is doing well, and the performances are very creditable. Increased transportation facilities to the Zoo have been added during the past week.

At the Lagoon the last week of the Water Carnival has begun. In addition to some of the former features there will be old time circus leaping and jumping, participated in by Harry Wilson, Frank Scott, Ed Smith, Leon D'Arville, George Dunham, and H. Conniey. Also Carrie Scott, contortionist, and Dugay, in a high wire act.

On Saturday night at Chester Park the fireworks display, postponed from Monday, took place. Among those appearing in the theatre this week are the Angela Sisters, Pantzer Brothers, Edna Collins, Bogert and O'Brien, and Mason and Healy. WILLIAM SAMPSON.

WILLIAM GILLETTE'S ILLNESS.

William Gillette was taken ill during a performance of Secret Service at the Comedy Theatre, London, on June 30, but continued to work until early last week, when his strength utterly failed and he was compelled to take to his room under care of physicians and nurses.

Malarial fever is the cause assigned for the collapse, but nervous exhaustion, brought about by eight performances a week, in addition to many other calls upon his energy, was probably indirectly responsible for the collapse.

M. L. Alsop is playing Mr. Gillette's part in Secret Service, but the illness of its author has forced Charles Frohman to abandon the idea of an early London production of Too Much Johnson. Letters from Mr. Gillette to friends here had hinted that there had appeared more social obligations than were consistent with the rest he required. It is said that as soon as such a move shall be possible the author-actor will depart for this country to recuperate.

Not many years ago, just after the death of his wife, Mr. Gillette was prostrated, and for months could not leave an invalid's chair. At length, under physicians' advice, he repaired to a log cabin, built by his own hands, in the North Carolina mountains, and there, living the life of a hermit, he recovered his health and strength.

Since then his work has been continuous. Last Summer he launched a houseboat, in which he had hoped to enjoy pleasurable recreation, but the preparation of Secret Service and of a road company to play Too Much Johnson gave him scant opportunity for the rest he had expected. Genuine regret has been expressed on every hand over the news of Mr. Gillette's illness, and the players and the playgoers of America are unanimous in sincere trust that his recovery may be prompt and complete.

IMPROVEMENTS AT PITTSBURG.

Jo Paige Smith, who takes good care of Harry Davis' interests in New York, returned last week from Pittsburg, where he had visited Mr. Davis' theatres. To a MIRROR man Mr. Smith said: "The interiors of the Grand Opera House and the Avenue Theatre are perfect wrecks, full of scaffoldings, paint pots, carpenters, and no end of other things and people that are necessary evils when extensive improvements are under way. When the houses are reopened, on September 6, they will rank among the most beautiful, comfortable, and elaborate in the country. The Grand Opera House will have a stock company of even higher calibre than that already made famous at Pittsburg by Mr. Davis, and the Avenue will be devoted to continuous vaudeville of the best sort, and all for the price of one admission, making, I believe, the only houses in the country wherein this idea will be carried out. Special features will be the foyers and corridors of the theatres, which are being transformed into veritable tropical gardens and floral bowers. Mr. Davis has also in store a novelty that cannot fail to prove a genuine surprise to the people of Pittsburg and everywhere else, and one that must appeal peculiarly to the children. What is it? Well, never mind that just now. I'll tell you all about it later on."

HAMMERSTEIN ENGAGES ANNA HELD.

Oscar Hammerstein, who disappeared mysteriously a couple of weeks ago, turned up the other day in London. He was very anxious to keep his destination a secret, and everyone around Olympia maintained a sphinx-like silence as to his whereabouts. He transacted some very important business in London, including the engaging of Anna Held for the title-role in La Poupee, the great comic opera success, which he has secured for his theatre, and which he will produce on a very elaborate scale next October.

Mr. Hammerstein searched all America in vain for an actress to head the cast of La Poupee, and finally determined to go to Europe for her. His contract with Anna Held calls for a very large salary, and a wardobe of exceeding loveliness, which will be made in Paris under Mlle. Held's direction, while the bills will be sent to Mr. Hammerstein. She will study up on English, and expects to be letter-perfect in her part on the opening night.

Mr. Hammerstein sailed from England on the *New York* on Saturday last, and will arrive home at the end of this week.

HARRY DAVIS COMING TO TOWN.

Director Harry Davis, of the Grand Opera House and the Avenue Theatre, at Pittsburg, will be in town late in this week, and will make his headquarters at the office of his New York representative, Jo Paige Smith, in the Knickerbocker Theatre Building. Mr. Davis' visit will be made for the purpose of engaging his stock company for next season.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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TONY PASTOR'S—VAUDEVILLE.

SUMMER SUBSCRIPTIONS.

Professionals going out of town for the Summer may subscribe for THE MIRROR from this office for one, two or three months upon the following terms: One month, 45 cents; two months, 85 cents; three months, $1.25—payable in advance. Address changed as often as desired.

NOT in several years at this season have there been so few theatres in New York open as now. The extreme heat and continued dull times are of course among the reasons why this is so. But there are others.

AN indication of the changed conditions under the young Czar of Russia is seen in the fact that a Polish theatrical company that was not permitted to appear in Berlin for political reasons is now playing at Warsaw. This company, which was organized at Posen, Germany, is the first to be permitted to represent Polish national plays since that country became a Russian province.

MENELIK, King of Abyssinia, is said to have become so fond of the music of the brass band that he has imported a Russian musician for the purpose of organizing a number of bands among his regiments. The spectacle of MENELIK'S soldiers, in the attire in which they are popularly pictured, marching to up-to-date melodies, might affright other barbarians, but it would surely amuse a civilized army.

AN essayist before the Professional Woman's League last week put forward a new idea of SHAKESPEARE'S universality of thought and demonstration by declaring that he also belongs to those who deal and believe in occultism. In the language of the wise men of the East, she declared him to be an adept, or otherwise a "know-all." The occultism of SHAKESPEARE, however, is new only in this application of it.

A WRITER in the London *Theatre* on "The Progress of the Player" calls attention to the better relations that now exist between stage folk and church folk, using the recent reading of Becket in Canterbury Cathedral by IRVING as an illustrative incident, yet remarking that the old church spirit of bigotry and intolerance as to the stage is not yet extinct. That spirit is not vital enough, however, to have much effect, for the reason that it is confined to obscure persons who have little influence against the world's progress.

IN a review of the Victorian drama, WILLIAM ARCHER, the London critic, declares that if the SHAKESPEARE plays are to continue, something of what was known as the tradition of the later Shakespearean actors will have to be revived. Mr. ARCHER names EDWIN BOOTH as the last actor to possess the traditional qualifications, and thus again is emphasized the fact that much of fame is *post mortem*. BOOTH was appreciated in his own country during his life, but his native public quickly and more profoundly appreciated his artistic worth when he had gone. In England BOOTH was not successful even in comparison with players who, alive today, are not mentioned in Mr. ARCHER'S premise.

THE TEMPORARY EFFECTS OF A FOLLY.

THROUGHOUT the country persons engaged in the amusement business are ruminating on the succession of bad seasons that have marked that business and wondering what the coming season will bring forth. In New York, where general plans are largely made for the theatre, the disastrous results of past seasons have in a measure given way as a topic to discussion of something of infinitely greater concern—an alarming stagnation of effort at a time when managers are usually busy with the details of the coming theatrical year. Never since the stage business of this country has been developed has there been so little activity at this season as now. A blight seems to have fallen upon theatrical enterprise, and lethargy and uncertainty are almost everywhere apparent. Many managers who have heretofore operated aggressively and ambitiously have announced that they are uncertain as to what they shall do during the season of 1897-8, and several managers who formerly were active, and whose business even during the past unfortunate season seemed to have been profitable, have announced that they will not venture at all next season. It is needless to add that perhaps the most distressing feature of this condition is seen in the throng of idle actors who have not engaged for the coming year and who have no hope of engagement.

There is a reason for this remarkable state of affairs. What is it? Ask the managers who are holding back and those who declare that they will rest on their oars for a season and await developments, and they will answer, in confidence, that they are afraid of the combination that has set out to control the amusement business of this country.

Does this combination control the amusement business? No. Can it control the amusement business? No. The amusement business is not like Spring wheat, or a cotton crop, or pork, or beef, or defined lines of railway, or coal mines, or even gas. It cannot be monopolized. There are divers and excellent reasons why this is so. The chief reasons are that it is the amusement business and that the people are vitally interested in it as an institution. It would be much easier for a combination of men to secure control of the churches of the country and attempt to reconcile their "enterprise" with the religious beliefs of the various church constituencies than it would successfully to dominate the theatres of the country and dictate their several demonstrations. Of course, the churches are safe even from an attempt like that partially in operation as to the theatres. But the churches would no more decisively resent such an attempt than the theatre public eventually will, even though individual control of theatres should be relinquished willingly by those who ought to retain their direction, and the army of traveling companies should submit to the arithmetical theories of a combination whose motto would be addition and silence, with unequal division determined and dictated by speculative selfishness.

No. A monopoly of the amusement business is impossible. It would, without doubt, be a great thing for the monopolists if it were possible. As the attempt stands to-day, it is a comedy. Finally it will degenerate into pure farce. In the meantime there will be tragic touches in it for the many who will temporarily suffer from the business stagnation that must accompany it. It is, perhaps, a good thing in one respect. It will teach many a needed lesson. And those who will be graduated by it with knowledge of the greatest value as to what matters are best avoided in the prosecution of business are those who now imagine that they are about to control amusements.

THE newspapers are steadily paying attention to WILLIAM of Germany, whose versatile activities have within a week induced publication of the facts that he has drawn and presented to a Roman charity an imaginative, but highly artistic, sketch of a modern naval battle; that he has written another play, "a patriotic composition in three acts built around allegorical tableaux," and that a day or two ago he was slightly injured aboard his yacht by the falling of rigging. Thanks to the pronounced nature of his many gifts, WILLIAM manages most of the time to be dramatic; and, thanks to his prominence, he does not need a press agent.

A SEVERE criticism upon the London theatre has just been made by EDWARD BRANDES, the Danish littérateur and dramatist, in the Copenhagen *Politikon*. BRANDES declares that in comparison with the Danish Royal Theatre each London theatre is absolutely provincial. The Dane is particularly severe upon the Englished French pieces of a light nature and the operettas and musical comedies. But his visit to London—during the jubilee—was not timed to do justice to the stage of the British metropolis, as confessedly there was then little of artistic worth on the boards.

PERSONALS.

DODSON.—J. E. Dodson has gone to Shelter Island for a few weeks, having given up his proposed trip to Europe owing to the short time at his disposal before the reopening of the Empire company.

MCCORMICK.—Manager Andrew A. McCormick, of the Broadway Theatre, has taken a cottage at Garrisons on the Hudson for the Summer.

CARTER.—Mrs. Leslie Carter will enjoy a brief resting period in Southern California, prior to commencing her third season in David Belasco's successful play, The Heart of Maryland, at San Francisco, at the Baldwin Theatre, on August 16.

JARBEAU.—Vernona Jarbeau is at Edgemere, Long Island. She comes to the city every other day, attending to her regular routine of business in organizing her company for her forthcoming starring tour in The Paris Doll, written by De Koven and Smith. She will begin her rehearsal on August 2.

VALLENTINE.—B. B. Vallentine sailed for England on Saturday. He will stay but a short while on the other side. The day before leaving he sold a melodrama, called The Locksmith of Paris, to R. A. Brown and John A. Brethauer. It is an adaptation from the French. Arrangements have been made for its production at the Fourteenth Street Theatre.

HARDY.—Thomas Hardy, the author of Tess of the D'Urbervilles, has been spending a few weeks at Lausanne in Switzerland. Mr. Hardy contemplates writing an original play for Mrs. Fiske.

PERRY.—Frederick Perry has been specially engaged by T. D. Frawley to play Hanby, E. M. Holland's original part, in A Social Highwayman.

HAYMAN.—Al. Hayman is scheduled to sail for New York on the 24th of this month.

PHILIPPS.—C. F. Philipps, the popular and vigilant theatrical newsgatherer of the *Times*, went to Southold Bay, L. I., on Sunday, to enjoy a two-weeks' holiday.

STODDARD.—Lorimer Stoddard is putting the finishing touches to the romantic play he is writing for Robert Taber. The scene is laid in Italy and the story deals with the carbonari and Garibaldi period. Mr. Stoddard will go to Sag Harbor, L. I., soon to spend his vacation.

ARTHUR.—Julia Arthur is expected to arrive this week from Europe. Her starring tour in A Lady of Quality will commence in September.

WILDER.—Marshall P. Wilder returned on the *St. Louis* last Friday, completing his twenty-fourth ocean trip. After a two-weeks' stay in New York he will start on a tour of the watering places.

NEVADA.—Emma Nevada sang at the recent Victor Hugo fête at Paris with triumphant success.

HASWIN.—Carl Haswin was injured last week at his Summer home, Holly Beach, N. J., by the explosion of a gas machine, and his escape from death or permanent injury is regarded as miraculous.

BLAUVELT.—Lillian Blauvelt will participate in the Donnizetti memorial festival at Bergame next month, and at the Gewandhus concert at Leipsic in October. She will give an American concert tour next Winter, appearing during the season of 1898-99 in opera at Berlin and at Paris.

MODJESKA.—Madame Helena Modjeska, according to latest advices, contemplates a tour of five or six weeks next Winter.

DE RESZKE.—Jean De Reszke has purchased four thoroughbred racehorses from the Lorillard stud. The animals were shipped from this city last Saturday on their way to Poland.

DAVIS.—Richard Harding Davis has made a dramatisation of his novel, "Soldiers of Fortune."

HERBERT.—Victor Herbert and his band will play for a month, beginning August 2, at Nashville, going thence to St. Louis, and not returning East until November.

PERLEY.—Frank L. Perley is enjoying a week of rest at Saratoga Springs.

BURKHART.—Lillian Burkhart sailed on July 3 on the steamship *City of Rome* for a vacation in Europe. Miss Burkhart's past season has been a very busy one, and she looks forward to an enjoyable term of recreation abroad.

DRESSLER.—Marie Dressler, assisted by her father, Professor A. Koerber, B. M. Gundelfinger, Julia Kantrowitz, Mrs. Nusralie, and Mrs. Richard Ganthony, entertained the inmates of the Blackwell's Island almshouse last Thursday, and was enthusiastically received.

NORDICA.—Lillian Nordica is at the Savoy Hotel, London, recovering from a serious illness which, it was feared last Wednesday, might have proved fatal.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent, or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

VAUDEVILLE, Chicago, Ill.: Yes. Robert Grau is a brother of Maurice Grau.

FLORESHAN, New York City: The name of Scharwenka's opera is Mataswintha.

KATHERINE WHITNEY, Portsmouth, N. H.: Helen Bancroft was with Wilson Barrett last season.

H. L. HILL, Rochester, N. Y.: The pianist known as "The Blind Paderewski" is Signor Arturo Nuttini.

E. L. PERRY, Detroit, Mich.: Rosa France died at Cambridge, Mass., on February 24 last, of consumption.

M. B. R., Kansas City, Mo.: Yes. Cora Urquhart Potter and Kyrle Bellew acted in New Zealand last Winter.

JAMES B. PHILLIPS, Pendleton, Ore.: Dan Quinlan is interlocutor with the Al. G. Field Combined Minstrels.

C. J. L., Brooklyn, N. Y.: E. L. Walton played the role of Thomas Bagot in A. M. Palmer's production of Trilby.

H. M. FLEMING, Providence, R. I.: L'Etrangere was produced last Spring at the Odeon in Paris. The play was written by Auguste Germain.

ALBERT F. CARMEL, Columbus, Ga.: Charles H. Hoyt's farce-comedy A Contented Woman was produced at Hoyt's Theatre on January 4, 1897.

G. M. PADDOCK, Chicago, Ill.: Cissy Loftus and Pearl Andrews are among the American actresses who have given imitations of Yvette Guilbert.

W. L. C., New Albany, Ind.: Charles Christy, the last of the original Chistry Minstrels, died in a hospital and in poverty at Kansas City, Mo., last February.

MARY E. DRAKE, Perth Amboy, N. J.: Primrose and West celebrated their twenty-fifth year of partnership as a minstrel firm on March 9, 1896, at the Madison Square Amphitheatre, New York city.

WILLIAM JOHNSTON, Oswego, N. Y.: Monsieur Lohengrin is a comic opera by Fabrice Carré and Edmond Audran, and was brought out at the beginning of last season at the Bouffes-Parisiens.

S. D. P., Omaha, Neb.: 1. Charles B. Hanford managed Thomas W. Keene last season. Keene's repertoire includes Julius Cæsar, Othello, Hamlet, Louis XI., Richelieu, Merchant of Venice, and Richard III.

R. R. COBURN, Hutchinson, Kan.: "Pudd'nhead Wilson" is by Mark Twain. It appeared originally as a story in *The Century Magazine*, and was afterward dramatized by Frank Mayo, who produced the play at the Herald Square Theatre, New York city.

F. P. FROTHINGHAM, Newark, N. J.: No, the Marco Twins are not brothers. The big member of the team is James Marco, who was born in Rochester. Several years ago he met little Dietrich, who is a German by birth, and they formed a partnership that has since proved very profitable.

A. J. MITCHELL, Washington, D. C.: Caroline Hull is the vaudeville performer who is usually billed as the triple-voiced vocalist. She sings various ballads in the high, middle, and lower register of her voice. There is nothing phenomenal about this vocal feat, but it is cleverly executed by the performer in question.

SARAH COLEMAN, Philadelphia, Pa.: Yes. Your assertion was correct. Louise Beaudet, Mlle. Karina, and Cora Routt were the actresses who sang in the streets of New York city last Christmas morning, and thereby raised several hundred dollars for the poor. Anna Held collected $830 for the poor by singing "Come Play With Me" in the streets of Pittsburg on last Christmas.

HERRMAN S. REICH, Cincinnati, Ohio: 1. The play referred to is Max Nordau's The Right to Love. 2. Ibsen's Little Eyolf was brought out in December, 1895, at the Avenue Theatre, London, when Mrs. Patrick Campbell played the role of Rita Allmers. 3. "John Gabriel Borkmann" was published by Ibsen after Little Eyolf.

K. M. R., New York City: The Black Crook was produced at Niblo's Garden, New York, on September 12, 1866. The text was written by Charles M. Barras. The music was composed by Thomas Baker. The principal dancers were: Marie Bonfanti, Rita Sangalli, Betty Rigl, and Rose Delval. The Black Crook, on its original production, ran till January 4, 1868. It has been frequently revived since then.

FREDERICK K. PAUL, New York City: 1. The most effective plan devised so far to induce ladies to remove large hats was introduced by Colonel Sinn last season at the Montauk Theatre, in Brooklyn. Shortly before the curtain rises ushers walk down the aisles, then turn around, and while facing the audience, shout in unison "Ladies will please remove large hats." This is invariably followed by applause in which the ladies participate, and the polite request is immediately complied with. 2. The Theatre Hat Support company is in the Knickerbocker Building, New York city.

OLD NEW YORKER, New York city: The Ticket-of-Leave Man was acted for the first time in America on November 30, 1863, at the Winter Garden Theatre, New York city. The cast included W. J. Florence as Bob Brierly, Mrs. W. J. Florence as Emily St. Evremond, Mrs. F. S. Chanfrau as May Edwards, J. F. Hagan as Hawkshaw, A. H. Davenport as James Dalton, Humphrey Bland as Melter Moss, Vining Bowers as Green Jones, Mrs. W. R. Floyd as Sam Willoughby, T. E. Morris as Maltby, Mrs. T. J. Hind as Mrs. Willoughby, and T. J. Hind as Mr. Gibson.

THESPIS, Philadelphia, Pa.: John Drew, the father of the present John Drew, was born in Dublin, Ireland, in 1827. His parents came to America when he was six years old, and settled in Buffalo, N. Y. He first tried to be a sailor, but soon took to the stage. He made his New York debut at the Richmond Hill Theatre, and then traveled for some time in the West, reappearing in New York in 1845. In 1850 he married Mrs. Mossop—the present Mrs. John Drew. In 1853, in conjunction with William Wheatley, he became lessee of the Arch Street Theatre, Philadelphia. He went to England in 1858, and from 1859 to 1862 acted in Australia. Then he returned to Philadelphia, and died May 21, 1862. Ben G. Rogers, giving his reminiscences of John Drew some years ago, said that he was able to present comic characters in their most enjoyable colorings. "To characters of the serio-comic," said Mr. Rogers, "inclined to the sentimental, he infused a body and depth of feeling very few comedians could equal. In this change from the comic to the pathetic he was at his best—the force and effect of his delineations were admirable and most interesting." Among the characters cited by Mr. Rogers in which John Drew was particularly successful are Toodles, Goldfinch in The Road to Ruin, Meddle in London Assurance, Flutter in The Belle's Stratagem, Rory O'More, Tim in The Emigrant, The Knight of Arva, and Gerald Pepper.

CONSTANT READER, Dallas, Tex.: 1. Ask George Ansey, manager of the Dallas Opera House. 2. Edwin Booth wrote a biographical sketch of Edmund Kean for "Actors and Actresses of Great Britain and the United States," published in 1886 by Cassell Company. Your question in regard to Edmund Kean's pre-eminence as Othello is best answered by quoting from this article. "Once and only once," says Mr. Booth, "my father gave me a glimpse of his reminiscences; on that occasion, he, who seldom spoke of actors or the theatre, told me that in his opinion no mortal man could equal Kean in the rendering of Othello's despair and rage; and that, above all, his not very melodious voice in many passages, notably that ending with 'Farewell, Othello's occupation's gone,' sounded like the moan of ocean or the soughing of wind through cedars. His peculiar lingering on the letter 'l' often marred his delivery; but here, in the 'Farewell,' the tones of the Cathedral chimes were not more mournful. Now, I believe that he who could, as Kean did, perfectly express Othello's exquisite tenderness, as well as his sombre and fiercer passions, must have been capable of portraying the sublimest, subtlest, and profoundest emotions." 3. Yes, there was a negro tragedian who played Othello. His name was Ira Aldridge. He appeared as Othello and in other tragic roles in England and Germany, but never acted in America. His acting received high praise from Edmund Kean.

THE USHER.

The fulminations of mediæval-minded clergymen against the theatre are becoming comparatively rare. Whether this indicates a growing conviction that such attacks are futile or whether common sense is spreading among ministers of the reactionary school, it is needless to inquire. Sufficient is the fact that this kind of libeler is making himself scarce.

Now and then, however, one of the good old-fashioned, hell-fire enemies of the stage sets off his belated fireworks. The Rev. C. D. Harris, a Methodist parson, at present stationed in Baltimore, fizzed at the theatre the other Sunday evening.

He proved to his own satisfaction—if to nobody else's—that the theatre is now hopelessly wicked and corrupt by showing that writers of antiquity condemned it; that the early Christian fathers roasted it, and that in the Middle Ages it had to be thrown out by the Church because the miracle plays became impure and unholy.

The Reverend Harris seems to have got no nearer to the theatre itself than the billboards; but he takes some of the posters he has seen as revealing the underlying cause of many felonious assaults and seductions, and certain lithographs displayed in saloon windows (if he had not known he was in the good old town of Baltimore) would have made him believe he was in ancient Pompeii or had accidentally dropped into accursed Sodom.

"The saloon finds a congenial atmosphere in the proximity of the theatre, and in many cases the brothel is not far distant!" shouted the Reverend Harris.

He doesn't know, probably, that in the city of New York it was only by the passage of a stringent ordinance that saloons could be kept at a certain distance from church edifices.

Nor has he kept track of the overwhelming list of ministerial scandals and congregational backslidings that lends a motley variety to the records of his own particular denomination in this country, or he would hesitate to make assertions respecting the theatre that can be disproved without difficulty, and to speak as with the authority of one who has a proprietary interest in a purity and righteousness trust.

Commodore Gerry objected to have little Florence Olp appear in a one-act play at Proctor's, and Mayor Strong, who seems to do what the President of the S. P. C. C. wants in these matters, declined to issue a license for her.

Commodore Gerry's objection was based on his belief that it would be injurious to let the child act a small part in hot weather. He is not so solicitous for the children cooped up in reeking tenements among the slums of the East Side; or for the newsboy waifs that haunt the Tenderloin at midnight; or for the district messenger boys that scurry around the streets, exposed to the scorching fury of a midsummer sun.

In respect to notoriety-giving interference with stage children, Commodore Gerry and his Society never cease to be active. I have yet to learn of this philanthropic institution showing an equal interest in fresh air funds, flower missions, free ice and sterilized milk supplies, or other practical charities designed to ameliorate the condition of the children of the poor. It is easier and it is far more productive of gratuitous advertising to prevent stage children from earning a good living by the harmless exercise of their talents.

I dare say that my brilliant contemporary *Life* by means of its fresh air fund helps children far more sensibly and practically than the S. P. C. C. and its arrogant President.

During the last ten years *Life* has sent 17,000 poor children for an outing to its farm at Branchville, Conn. For this purpose it has raised $36,000 by subscription in that time. It costs but $3 to send a city waif to *Life's* farm for a fortnight, and I hope that MIRROR readers will embrace the opportunity to aid my contemporary's unobtrusive but none the less splendid work of charity.

Every contribution sent to *Life* will be acknowledged promptly in its columns.

The coöperative combination of vaudeville managers appears to be firmly established. Twelve theatres are interested. They are situated in Chicago, St. Louis, Cincinnati, Pittsburg, Milwaukee, Louisville, Kansas City, and Indianapolis.

John D. Hopkins has been indefatigable in bringing this combination about. It is the natural result of the difficulty individual managers have experienced in securing a sufficient and a systematic supply of vaudeville performers. The chief feature of the plan will be the booking of artists from a central office for all the theatres on the circuit. This ought to be a great advantage to performers, who, in the past, have been unable at times to make continuous dates, thereby having frequently to face an idle week.

Colonel Hopkins is desirous to avoid having this combination classed with trusts, whose methods and purposes are odious to the public.

"Instead of fighting the performers," he said to an interviewer the other day, "we want them. With twelve theatres on the circuit we can give them continuous engagements for three months, thus saving them loss of time. We don't propose to cut salaries, but to give a higher class of entertainment than ever before."

The popularity of vaudeville may wane in course of time, but at present it is very strong.

Cincinnati was a particularly dead city for first-class dramatic attractions last season. Indeed, Messrs. Havlin and Rainforth—who monopolized the two high-price houses there, and who had, besides, the booking facilities of that fearful and wonderful theatrical trust—leased the Walnut Street Theatre recently to M. C. Anderson in order to get it out of the category of $1.50 houses and leave the field solely to their Grand Opera House.

On the other hand, the Pike Opera House had a highly prosperous season, its receipts far exceeding those of the Walnut and the Grand Opera House. Manager David H. Hunt instituted vaudeville entertainments of a refined order, carefully excluding from the bill acts that are mediocre or that border on coarseness. This was a new kind of amusement for Cincinnatians of the fashionable and well-to-do class, who were previously unfamiliar with vaudeville in any form. But it took only a short time to initiate them. Soon the Pike became the favorite resort of the people of the "hilltops," and while the theatres named before were suffering, its receipts steadily increased and soon struck an average that put them between $6,000 and $7,000 a week, although 50 cents was the highest price charged for seats.

During the coming season Mr. Hunt intends to improve—if that be possible—upon the high standard he has established, and whatever complaints of scant patronage may be made by other Cincinnati managers the Pike will be all right.

From the Melbourne *Punch* it appears that Mrs. Potter's last night in the Australian metropolis was quite exciting. After playing Juliet before a packed house the actress found a crowd of five or six hundred persons waiting to see her at the stage door. Those surrounding her kissed her cloak and begged for flowers as souvenirs. When she drove off 200 people chased after her cab to the hotel.

Next day at the railway station Kyrle Bellew—described in the Melbourne paper as "elderly but well-tailored"—came in for his share of hysterical admiration. First, a number of women pressed *boutonnieres* upon him, and then they begged hard for "just a single flower," so that he departed by the express "with a collection of stalks on his coat which looked like a necklace of shark's teeth on a Fijian belle."

These suggestions of the antipodean popularity of the Potter-Bellew combination, wafted from time to time to blasé New York, readily account for the prolonged absence of these stars.

A rumor was published recently in several daily papers and THE MIRROR to the effect that Otis Skinner intended to appear shortly on the vaudeville stage. Although widely current it turns out that there is not a word of truth in the report.

I learn from Mr. Skinner himself that he has never contemplated such a step, and he is at a loss to understand how the rumor could have been set afloat. His season will begin in September at St. Louis, and his entire tour of more than thirty weeks has been booked. Besides his old successes his repertoire will contain two new plays.

Mr. Skinner's prompt denial should put this story at rest. In the circumstances, it can be understood very readily how injurious its effects might be.

Since he first became a star Mr. Skinner's course has been onward and upward, and it is gratifying to know that he has no thought whatever of abandoning his high ambition to present worthy plays in a worthy fashion.

A COURAGEOUS WHEELWOMAN.

Clara Coleman, while riding her wheel on the Boulevard June 30, prevented a serious accident. Two ladies driving in a carriage lost control of their horse, which started to run. The screams of the ladies attracted the attention of Miss Coleman, who overtook the runaway, jumped from her wheel and stopped the horse. She received the sincere thanks of the ladies and the congratulations of the bystanders.

ACTORS' SOCIETY MEETINGS.

A meeting of the Actors' Society of America for the purpose of nominating officers for the ensuing year is to be held at Scottish Rite Hall, Madison Avenue and Twenty-ninth Street, at 2 o'clock on Tuesday, July 27. The second annual meeting and elections of the Society will be held on Tuesday, August 17, at the same place.

ANOTHER THREE-STAR VENTURE.

George W. Lederer signed a contract last week by which he will direct next season the tour of Clara Lipman, Louis Mann, and Charles Dickson in Theodore Kremer's new comedy The Prince and the Prima Donna. It is understood that the venture will be advertised as a three-star combination.

HE OWNS FAST HORSES.

Charles Danby, in partnership with R. Boyle, is racing his horses, "Water Crest," "Helmedale," and "May Agnes," at Brighton Beach.

ENGAGEMENTS.

Charles Broome Owens to play General Custer in Madeline of Fort Reno.

Wallace P. Keffer, Eugene Speyer, Harry M. Barlow, James J. Boyd, Trixie Coleman, Lucie Rogers, and Madge Maynard for The Gay Matinee Girl.

John T. Tierney, Nat M. Wills, Charles Horwitz and Frederick V. Bowers for McSorley's Twins.

Edward O'Connor, late with McKee Rankin's True to Life company, will play the opposite part to George M. Thompson, the German comedian, in Thompson, Young, and Clark's revival of New York Day by Day, which will open at the People's Theatre late in August.

A. W. Cross, after a rest of six weeks about Boston, has rejoined Mora, having thoroughly regained his health. He will be in advance for a second season.

Robert Neil to play Dr Sherwood in Northern Lights. Next season Mr. Neil contemplates a tour at the head of his own company.

Raymond Hitchcock, Ed Mack, Jane Busby, and Evangeline Irving for May Irwin's company.

Josie De Witt as leading lady with Mathews and Bulger.

The Addis Sisters, Helena and Margie, for McSorley's Twins.

Harry Webster to play his original part in Shall We Forgive Her, when that play is presented at the Fourteenth Street Theatre on August 30.

Marion P. Clifton, the clever impersonator of character old women, has signed for next season with Robert Mantell.

Dorothy Morton, for Le Petit Faust, at Manhattan Beach.

Jess Burns will put on an elaborate production of The Land of the Living next season, with Lillian Washburn, principal member of the famous Washburn Sisters, in the leading role. He has engaged Lora Addison Clift, Kate Clinton Medinger, Flossie Sinnott, Little Mamie Medinger, Harry W. Fenwick, A. L. Field, Leo Hardman, Thomas W. Hill, Phil McCarthy, Al. Potter, Frederick H. Grell, and J. F. Sullivan. The season will open on August 15 at Toledo.

Cecil Kingstone, by Lawrence Marston, as stage director for Lillian Lewis' company. Mr. Kingstone has just completed a six-weeks' engagement in the same capacity with the Howard and Nichols Summer Stock company in Binghamton, N. Y.

Eleanor Carr, Ruth Ald[illegible], Rolland Wallace, and G. C. Olmstead, by Donald Robertson and Brandon Douglas for next season.

For the Corse Payton company, Etta Reed, Minnie Stanley, Grace Fox, Cora McKean Grimm, Annie and Nellie Prentice, W. E. Dennison, W. V. Parke, W. D. Corbett, William Howatt, Harry Prentice, J. Elmer Grimm, John R. Donda, Charles McCreary, and Henry Payton have been re-engaged. New members will be Camile Gautiere and Reily Chamberlain.

Lorimer Johnstone has been engaged by Lewis Morrison as stage-manager and to play the leading heavy part in The Privateer. Loyola O'Connor, formerly in the support of Frank Mayo, and Frederick Warde, who has been in California for the past few years, have been secured for the same production.

Mr. and Mrs. Walfred Wilson (Olin Minell) are resting at Austin, Texas, having signed for next season with James D. Finch.

Charles Danby, re-engaged for his original role, Roberts, in The Lady Slavey.

The Macauley-Patton company, supporting Ida Florence Campbell, will begin its fourth annual tour at Conneaut, Ohio, on August 2. The company will include William Macauley and W. B. Patton, proprietors; Harry Levy, business manager; Robert A. McClury, stage-manager; Frank E. Signer, musical director; Bert Merket, Boyd Joy, William Mantell, James Collins, Ida Florence Campbell, Addie Snow, Kate Cameron, and Dot Rosher.

Stell and Zeke Thompson, Alf Larsen, Lynne Osborne, Will Wilkinson, Dick Ravens, Ed Coffy, and Abe Baraboo, with Will J. Banks and Will M. Barry, advance agents, for Salter and Martin's Uncle Tom's Cabin company.

Norman H. Hackett, for juvenile roles with Louis James the coming season.

Primrose and West are invading the legitimate stage for talent for their big minstrel organization next season. They have just concluded arrangements with Fred Warren, for several years leading comedian with Oliver Doud Byron, whereby that gentleman will join their forces for the coming season.

R. C. Vernon, by Manager Rodriguez, for A Title for Three.

Gilmore and Leonard have engaged for their Hogan's Alley companies the Shirley Sisters, Adelaide Nye, Mazie King, Anna Driver, Jennie Kennard, Lepage Sisters, Ethel Cope, W. H. McCart, Harry Crandall, Thompson and Brunell, Edward Odell, Joe J. Conlon, Will J. Hagan, Clifford Meech, Lemuel Towers, Campbell and Canfield, Taylor and Karcher, Tiddlewink and Johnnie Dugan, Tony Murphy, Mamie Ward, E. A. McDowell, Peter Rice, P. A. Paulscraft, and Eugene Wellington. The tour will open on August 30.

Richards and Canfield have engaged for their My Boys company Mattie Keene, Vera Dore, operatic sopranos; Sallie Stembler, soprano; Florence Earle, Harriet Willard, Helen August, contraltos; Madison Corey, F. A. Lyons, George E. Martin, baritones; Frank Houghtalin, and Alfred Henderson, musical director. Walter Turner will direct the tour.

Charles E. Blaney has engaged Jessie Burnett for the emotional part of Alice Turner in The Electrician, and Delia Stacy for leading soubrette in A Boy Wanted. The part has been rewritten to suit Miss Stacy.

GOSSIP OF THE TOWN.

The portrait above is that of Kate Woods Fiske, whose reputation in character and boy roles is known to all theatregoers of New England. Mrs. Fiske began her stage career at an early age as a public reader, and is now a favorite in that line of work, being a graduate of King's School of Oratory at Pittsburg. With education and rare versatility she brings to each part such careful study as to be a feature of any production in which she appears. During the past season Kate Woods Fiske made a marked success with her imitations of the celebrities Chevalier and Fregoli, being, it is said, the only woman who ever imitated successfully the latter's famous orchestra leader act. She is now at her Summer home at Brentwood Park, L. I., and has signed for 1897-98 with James R. Waite's Eastern company for the New England circuit.

The As You Like It Club, of which Bertha Welby is president, was entertained last Thursday evening by Dr. Barlow at his home in Brooklyn.

George H. Broadhurst will place a billboard on the American Line wharf at Southampton, England, advertising What Happened to Jones, which will open the Manhattan Theatre in this city.

Business Manager Shea, of the Empire Theatre, has recovered from an attack of quinsy.

The Bostonians will open at Manhattan Beach on August 23, for two weeks, in Robin Hood.

There is talk of a high-class stock company at the Schiller Theatre, Chicago, next season.

Ffolliot Paget will sail for America early next month.

Judgment was given last week in the Eighth District Court in favor of Robert Ransom for $137, Mark W. Fuller for $66.50, and E. Guy Spangler for $137, against Martin R. Bimberg, for salaries due during their engagements in The Slaves of Gold.

H. M. Hirschberg, manager for Mme. Marcella Sembrich, arrived last Wednesday from Europe. Mme. Sembrich will appear at the Metropolitan Opera House on October 26.

Warren G. Richards has returned from a visit to his home near Cleveland, and will resume his monologue entertainments at the Summer resorts.

Brooklyn will have a stock company next season, if rumor be true.

The fiftieth representation of The Whirl of the Town was made memorable last Wednesday by the distribution of silver jewel cases as souvenirs.

McKee Rankin and Nance O'Neill will head a stock company next Autumn at the Murray Hill Theatre, under direction of Rich and Maeder.

Walker Whiteside's tour for the coming season will embrace the principal cities and towns of the South, where, it is said, he created a strong impression last season. Later in the season he will play an engagement in New York city, covering a period of several weeks, after which he will tour until May, closing in the far West. Mr. Whiteside will in all probability add to his extensive repertoire a dramatization of Stanley Weyman's novel, "The Man in Black."

C. F. Lorraine sailed for Europe on Saturday on the steamship *Anchoria*.

The Three Sisters Hawthorne and their manager, L. J. Rodriguez, were passengers on the steamship *Astoria*, which sailed last Saturday for Glasgow. The Misses Hawthorne will make their annual London bow August 2, and after a three-months' stay there they will return for a tour of the States in the musical comedy especially designed for them by H. Grattan Donnelly.

The Wabash Railroad Company has been extended from Detroit to Suspension Bridge, Niagara Falls, and Buffalo, having acquired a lease of the tracks of the Grand Trunk Railway (Great Western Division), between Windsor and Suspension Bridge, and the Erie Railroad tracks, Suspension Bridge to Buffalo.

Samuel Stockvis is engaged with Allen S. Williams in informing the public concerning Captain Cook's affairs at the Madison Square Garden. Mr. Stockvis, although employed regularly on the *Daily News* staff, always keeps in touch with things theatrical.

Annie Mack has been removed to St. John's Hospital, Brooklyn. Hysterics, caused by a recent fire, resulted in insanity.

AT THE THEATRES.

Madison Square Garden—Captain Cook.

Comic opera in three acts. Book by Sands W. Forman, music by Noah Brandt. Produced July 12.

King Kalanopau	Ethan Allen
Captain Cook	Fred Marston
Mairley	Fred Frear
Cuppies	Camm Mauvel
Gaffsail	Fred Runnells
Buntline	Sol Solomon
Reefer	Pauline Rellum
Captain Franklin	William Gillon
Oponuii	Tom Green
Koko Bola	Fred Solomon
Ia Ia	Marie Celeste
Liké Like	Laura Pardy
Hula Hula	Ruth White
Attendant	Jennie St. Clair
Péle	Amelia Mayeroffer
Kalawale	Alberto Biancifori

With an immense stage erected at one end and countless lesser changes accomplished for the purpose of accommodating an audience upon the ground floor of its great ampitheatre, Madison Square Garden was reopened last evening, when the marvelous building, seemingly limitless in its infinite possibilities as a harbor for any and every ipaginable sort of entertainment, blossomed forth as the gigantic calyx of a blooming comic opera. The old Garden, long since sacrificed to the progress of modern ideas and end-of-the-century requirements, had been devoted, once upon a time, to a production of that epochal opera, Pinafore, and the new Garden fell into line with the precepts of its illustrious predecessor in all the grace that was to be expected.

A goodly audience gathered to greet the initial metropolitan performance of Captain Cook, a comic opera with words by Sands W. Forman and music by Noah Brandt, which is said to have had some measure of success upon the Pacific Coast, whence hail its authors. The production was undertaken by E. Arden Nobelett and D. E. Barnet, and the composer personally conducted the large orchestra.

The librettist of Captain Cook has cherished no respect for historical accuracy nor consistency in the matter of dates, but, as no one expects to pick up a knowedge of history in a comic opera and as few have burdened their minds to remember that the estimable and indomitable James Cook, navigator, passed to his reward as long ago as 1779, this may not much matter. Mr. Forman has concocted the following romantic yarn:

Cook and his gallant crew land at Hawaii, and are received by the native Kanakas with demonstrative exhibitions of delight owing to the fact that some island seer had prophesied the early arrival of a few select immortals. The visitors are, therefore, promptly installed as gods, the Princess Ia Ia is to be given in marriage to the redoubtable Cook, other maidens of varying dignity, age and beauty are destined to the members of the crew, and the invaders practically own the place.

But the mills of these particular gods do not grind so exceeding fine as might have been anticipated at the outset. There arises a certain sub-chief, one Oponuii, a person of conviction and courage, who truly loves the Princess Ia Ia, and is loved in return by her. Oponuli quite naturally objects to the wedding of the Captain and the Princess, and he declares war upon the supposed immortals. Things begin to look black for the visitors when the justly celebrated Mauna Loa, the monster volcano of Hawaii, opportunely makes up its mind to erupt. The natives' idols are demolished, along with no end of other things, the superstitious adherents of Oponuli decide that the Goddess Péle is displeased by their treachery, and harmony is restored for the time being.

But the dashing Cook has no mind to risk a resumption of hostilities and, accordingly hies him away, to return in due time with a fortified troopship. Then is peace firmly established, Oponuii makes friends with the Captain, and the latter magnanimously relinquishes his claim upon the Princess. Oponuii and his love are married on the sea-beach, just as the United States cruiser *New York* appears in the offing, and the officers, landing to raise the Stars and Stripes, proclaim the annexation of Hawaii to the Union.

The improvised auditorium is still too vast for effective stage show, and many of the audience at times seemingly experienced difficulty in understanding what was taking place.

The music of Captain Cook is rather heavy and lacks variety and melody. It is characterized by rather monotonous chanting effects, supposed to be based on the native music of Hawaii. The story is not developed with dramatic skill, and the action frequently halts in consequence.

The cast is quite equal in all respects to its opportunities. Ethan Allen, as the King, presents a picturesque appearance, and sings resoundingly and amusingly in a deep bass voice. Tom Green has a mellow, tuneful voice, and acts his rather romantic part pleasingly. Marie Celeste is pretty as the Princess, Fred Solomon has a part which he strives to make comic, and Jennie St. Clair, as a soubrette with a mixture of barbaric and civilized characteristics, is uniquely happy.

The opera is well staged and costumed, but there is a question whether even its novelties will carry it to metropolitan favor.

ONLY ONE REGULAR THEATRE OPEN.

The Whirl of the Town has passed its fiftieth representation at the Casino, and The Girl from Paris having subsided last Saturday for a vacation, continues as the only regular stage performance to weather the torrid term. A new scenic embellishment was introduced last evening in the Geisha specialty, and other novelties have been interpolated from time to time.

OBITUARY.

Henri Meilhac.

Henri Meilhac, who enjoyed a conspicuous and unique position among French playwrights, died in Paris on July 6 after an illness of about a month and a half. He was stricken with apoplexy in the latter part of May, at which time THE MIRROR published a brief sketch of his life. He was one of the most prolific and versatile playwrights known in the history of the drama.

In collaboration with Ludovic Halévy, Meilhac wrote over fifty plays of various kinds, all of which, however, bore the imprint of his wit and great technical skill. One of his chief claims to distinction is his association with Offenbach. For years he wrote the librettos of the phenomenally successful Offenbach operas. Some of the best known of his dramatic works are Frou Frou, La Grande Duchesse de Gérolstein, La Belle Hélène, Carmen, Le Petit Duc, Fanny Lear, Les Brigands, Périchole Décoré, Margot, and Brenet Superieur. The three last mentioned are comedies, and are among the most recent of his plays.

Henri Meilhac retained his productive power longer than do most writers; he was sixty-five years old at the time of his death, and yet was actively engaged at his work up to the time of his illness. He was born in Paris, and went to school at the Lyceum of Louis the Great. His first essay to earn a living was as a clerk in a book store. Then he became an artist, and under the *nom de plume* of Thalin contributed drawings to the *Journal Pour Rire* from 1852 to 1855. In the latter year he turned to play-writing, and produced at the Palais Royal two pieces, called Satania and Garde toi, je me Garde. Both were unsuccessful, but they attracted the favorable attention of the critics, who saw in them great facility of invention and a skill in the arrangement of scenes and climaxes which showed much dramatic talent. In 1856 the young playwright had produced at the Palais Royal Le Sarabande du Cardinal; in 1857, at the Gymnase, Le Copiste; in 1858, l'Autographe, Péché cache, ou a quelque chose Malheur est bon. All of these were in one act. His first long play, Le Petit-fils de Mascarille, in five acts, appeared in 1859. It was in 1860, with a one-act play called Ce qui Plait Aux Hommes, that he began his years of collaboration with Ludovic Halévy, an old school mate. M. Meilhac has been given the lion's share of the credit for the pieces which were written in collaboration, for the reason that his wit and insight and technical skill appeared to be the greater when plays which each had written were compared. There seems to be nothing in Halévy's plays that Meilhac could not have written, and nothing in the collaborated pieces that he could not have done alone. In collaboration with Arthur Delaveque, in the same year, Meilhac wrote Un Heur Avant l'Ouverture. One of the greatest of his early successes was La Vertu de Célimine, in five acts, which was produced at the Gymnase in 1861. Each succeeding year until 1864 saw the production of one or more pieces from the fertile pens of Meilhac and his collaborators. In the latter year, the first, and one of the most sucessful of the opera bouffes written by Meilhac and Halévy and composed by Offenbach was produced. It was La Belle Hélène, in three acts, and is a story of Helen of Troy, which breathes the Greek spirit so fully and truthfully that, of its kind, it is a remarkable work. Two pieces were produced in 1865, and three in 1866. La Grande Duchesse de Gérolstein, in three acts, and sung at the Varieties, was one of the output of 1867, and achieved wonderful popularity. The year 1868 saw the production from the pens of the untiring collaborators of Le Chatean a Toto, in three acts; Fanny Lear, in five acts; La Périchole, in two acts; Le Banquet, in one act; Suzanne, in one act. Frou Frou was of the vintage of 1869, as was also Les Brigands, following. Play succeeded play, hardly a year for the next fifteen passing without at least one production. Most of them showed great skill at character-drawing, a lively wit, and the technical mastery of the art of play-writing which enabled the collaborators to evolve climaxes of great effectiveness. In the one-act plays, little pastels of French life, these qualities shown forth most brightly.

M. Meilhac also wrote articles upon dramatic subjects for *Revue de Paris* and other periodicals, and a fantastic drama in verse called Les Paieus, under the *nom de plume* of d'Ivan Baskoff. He received the decoration of the Legion of Honor in 1869, and became an officer in the Legion in 1884. He succeeded Labiche as a member of the Academy in 1888.

William R. Hayden.

William R. Hayden died on July 5 at the Highlands of Navesink, N. J., of Bright's disease, aged fifty-five years. He had been prominent in theatrical and circus affairs for thirty-five years, being associated in the management of the Cole and Barnum shows as railroad contractor, and in the direction of Helen Dauvray, Thomas W. Keene, Stuart Robson, Frank Daniels, The Cadi, and Fregoli.

Soon after the close of the War of the Rebellion Mr. Hayden drifted to New Orleans and secured employment as a reporter on the staff of one of the local newspapers. While engaged in this capacity he encountered W. W. Cole, at that time among the most prominent of America's circus proprietors. An engagement with Mr. Cole was the result of their meeting, and Mr. Hayden's rapid advancement began almost immediately. Before many months he was drawing a salary of $10,000 a year as railroad contracting agent for the Cole shows, said to have been the largest salary ever paid to such an agent.

Then Horace McVicker hit upon the idea of employing elaborate billing and advertising for the exploitation of a legitimate star, and he selected Mr. Hayden to assist in furthering the then novel schema. Thomas W. Keene, leading man of the Boston Theatre Stock company of that day, was decided upon as the star, and the expected backing having failed to materialize Mr. Hayden secured Mr. Cole's support in the project, which was successful at the outset. When Stuart Robson and William H. Crane dissolved their partnership of many years Mr. Hayden undertook the management of Mr. Robson, with whom he had remained ever since.

His property at the Navesink Highlands is said to be worth at least $30,000, and his life was insured for $65,000. Mr. Hayden married, soon after the war, Puss Merret, a sister to Alice Oates, who died some years ago. His second wife, who, with her two children, survives him, is a non-professional.

Funeral services were held at Mr. Hayden's late residence on July 8, among those present being Mr. and Mrs. Oliver Byron, Mr. and Mrs. Stuart Robson, Mr. and Mrs. James W. Meade, Mr. and Mrs. George G. Boniface, Jr., Joseph Wheelock, Joseph Arthur, William Owen, Charles Abbott, W. W. Cole, John W. Albaugh, M. W. Hanley, John McCorwick, Arthur Byron, Mason Mitchell, Thomas Q. Seabrooke, Robert Arthur, Horace McVicker, Matt Snyder, Mr. and Mrs. John Webster (Nellie McHenry), Maggie Mitchell, and Hattie Russell.

Edward Coleman.

The unexpected death of Edward Coleman of hasty consumption occurred at Roosevelt Hospital on July 9. Though he had been ill for some time none of his friends anticipated such an early taking off, as up to his illness he seemed to be in the enjoyment of perfect health. He was about fifty-six years of age, and came in 1867 to this country from England, where he had received a thorough dramatic training under the able tuition of his brother John, who is still a prominent figure in the provinces of England.

Mr. Coleman's first pronounced hit was made as Daniel Quilp, which he played in Lotta Crabtree's production of The Old Curiosity Shop at Niblo's Garden immediately after his arrival in this city. After appearing at several of the New York theatres he was engaged by John Selwyn for his Boston house, and while connected with that company played a great many parts both as a comedian and as a character-actor, one of his most memorable impersonations having been that of Uriah Heep in David Copperfield at the old Olympic Theatre, to John Brougham's Micawber. "Aunt" Louisa Eldridge was also in the cast.

On leaving Selwyn's he joined the company of Jane Coombs, at that time one of the most prominent stars in the country, and on the introduction of the combination system he joined this and that company with varied success. His last important engagements were with Wilkinson's Widows and Roaring Dick company, playing in the latter a comic countryman with that quiet unction which was characteristic of the old school, of which he was an accomplished graduate.

Though a very capable actor, it was as a literary man and poet that Mr. Coleman will be best remembered. He penned more than one sonnet that would not have shamed some of the Elizabethan poets, and while the plays he wrote were not eagerly sought by managers, those who had the privilege of reading them are free to confess that they possessed unusual literary merit.

The funeral took place on Sunday afternoon from an undertaker's establishment in Prince Street, and was attended by a large number of the deceased actor's friends, among whom were: Frank Evans, John Mathews, Frank Roberts, Burt Wallace, Frank G. Cotter, Phineas Leech, James Farmer Smith, John W. Thompson, and John Ernest McCann. The body was removed to Evergreen Cemetery, where it was laid to rest in the Actors' Fund plot.

Notes.

Henry Talbot died on July 4 at his residence, 170 Congress Street, Brooklyn, N. Y., aged fifty years. He was last season a member of The Prisoner of Zenda company.

John Baggs, for many years ticket-taker at the Delevan Opera House, Meriden, Conn., died at that place on July 8, aged forty-nine years.

Jacob Haubert, President of the Mozart Maennerchor, died on July 8 at his home in this city. He was one of the founders of the society forty-two years ago.

D. V. ARTHUR TO MANAGE STUART ROBSON.

D. V. Arthur will succeed the late W. R. Hayden as Stuart Robson's manager. This will not change Mr. Robson's plans materially, inasmuch as Mr. Arthur had charge of Mr. Robson's business during Mr. Hayden's protracted illness. Mr. Robson's season will open in the middle of September with a two-weeks' engagement at Philadelphia. His tour this season will include a California trip. The repertoire will embrace The Jucklins, The Comedy of Errors, The Arrant Knave, She Stoops to Conquer, Ponderbury's Past, Two Gentlemen of Verona, and The Henrietta.

E. J. RATCLIFFE IN COURT.

Edward J. Ratcliffe arrived in the city last Sunday from Chicago in charge of a detective, and was brought before Judge Neuberger in General Sessions yesterday charged with assault in the second degree, the complainant being Mrs. Ratcliffe. The prisoner's lawyer asked that the case be adjourned for a day, and bail was fixed at $5,000. At a late hour last night bail had not been furnished.

MRS. HOPPER IN THE BRIDE ELECT.

Edna Wallace Hopper, according to present arrangements, will not be a member next season of De Wolf Hopper's company, but will star separately in John Philip Sousa's new comic opera, The Bride Elect.

AMERICAN TOUR
OF THE
BANDA ROSSA
EUROPE'S GREATEST MILITARY CONCERT BAND.
Commences at the
Metropolitan Opera House
NEW YORK CITY,
Friday, Oct. 15, 1897.
DIRECTION OF
CARL AND THEODOR ROSENFELD.
HENRY ROSENBERG, Gen. Manager.
1441 Broadway, New York.

MR. GILMORE WILL NOT RETIRE.

The story went abroad in Philadelphia last week that William J. Gilmore had transferred his interests in the Auditorium and the Park Theatre to Charles H. Yale, who would immediately assume the management of both houses. It was stated that Mr. Gilmore, having accumulated a fortune of half a million of dollars, was desirous to enjoy a period of rest.

This report was immediately denied by Mr. Yale, who said that it had no foundation and was unauthorized. Mr. Gilmore will retain all of his present theatrical interests, with Mr. Yale as general manager.

Mr. Gilmore has secured for next season the strongest list of attractions that he has ever announced. Francis Wilson will play an engagement there, not only because the Park is an anti-syndicate theatre, but because some of the largest receipts in the history of Philadelphia's theatricals are associated with that house.

Mrs. Fiske, who did not appear in Philadelphia last season, will appear there in Tess of the D'Urbervilles. James A. Herne will be seen in Shore Acres. The Sign of the Cross, which, after failing to win popularity at another Philadelphia theatre, went to the Park last season and did a very large business for three weeks, will be presented the coming season. These and other first-class attractions undoubtedly insure a highly profitable season for this theatre.

MANAGERS IN TOWN.

A. B. Beall, of the Grand Opera House, Sioux City, Iowa.

Frank C. Zehrung, of the Funke Opera House, Lincoln, Neb.

At the American Theatrical Exchange during the past week were Charles Yale; Ed. Millard, of Des Moines; D. V. Arthur, manager for Stuart Robson; George Appleton, manager for Nat Goodwin; W. A. Drowne, of Plattsburg, N. Y.; M. M. Gutstadt, of Ithaca; Frank Murphy, of Guelph, Canada, and John W. Dunne, of A Milk White Flag. The booking department last week filled time for over fifty attractions.

John R. Pierce, of the Lyceum Theatre, Rochester, N. Y., is in the city and may be found at 1440 Broadway.

Tony Cummings, general director of the Castle Square Theatre, Boston, was in town last Wednesday.

CUES.

Logan Paul denies the report that has been freely circulated that he will be in the support of Robert Fitzsimmons the coming season.

F. W. Chamberlin, of the Iowa and Illinois Circuit, will leave the city a week hence, having practically completed the bookings for his prosperous territory. Mr. and Mrs. Chamberlin, before returning to Burlington, Iowa, will spend a few weeks at the home of Mrs. Chamberlin's family, in Tennessee.

Joseph Haworth has received a flattering offer to go into vaudeville at Keith's, but he declined for the reason that he wishes to get a complete rest before beginning his next tour.

Emelie Melville, who recently returned to New York, finds that there is an idea prevalent that her talents are suited to comic opera only. This is undoubtedly because of her prominent and successful connection with that form of entertainment when she used to head a company of her own. During her stay abroad in Australia and South Africa Miss Melville played every description of dramatic art, ranging from tragedy to farce. She was leading lady at Johannesberg for five years, and during that time she won distinction in such roles as Rosalind, Viola, Beatrice, Marie Stuart, Frou Frou, and Camille. Miss Melville has given up comic opera permanently. She desires to secure an engagement with a company that will give her an opportunity to do serious and artistic work.

Richard Mansfield, James A. Herne, Mrs. Fiske, and De Wolf Hopper are booked at the Fifth Avenue Theatre for next season.

A son was born on June 30 to Mr. and Mrs. Louis Hendricks, at Buffalo, N. Y.

Milton E. Lipman and Lillian Smith were married on June 16, at Jersey City.

ON THE RIALTO.

HENRY BAGGE, who will play the leading part in The Privateer next season, and who is lending Broadway about the only breeziness it possesses just now, with his airy garb and manner, has just discovered that he has a double. He was standing at the soda water counter of a drug store on the Rialto the other day and was raising the brimming glass of sparkling orange phosphate to his eager lips, when his anticipatory ecstasy was interruped by a sweet feminine voice:

"Why, how do you do, Mr. ——? I haven't seen you in ages. What have you been doing with yourself? I am awfully glad to see you."

Mr. Bagge carefully lowered his glass and with his most winning smile and most courtly manner informed her that he was not Mr. ——, but Mr. Bagge. The lady colored, stammered an apology, and fled to the stamp window.

Several days passed. It was evening in a Broadway restaurant, and like the fierce glare of fame the brilliant lights beat down upon the head of Mr. Bagge toying with the table d'hote. A lady came fluttering by. She glanced in Mr. Bagge's direction; she stopped, a radiant smile shone on her face, and she hurried over to him, extending her hand with great cordiality.

"Why, how do you do, Mr. ——? I haven't seen you in ages, and certainly didn't expect to see you here. Do you know, I did the most absurd thing the other night? I met a gentleman in a drug store whom I mistook for you and tried to shake hands with him. He said his name was Bagge."

Mr. Bagge bowed and smiled again, and with the gentleness which befitted the embarrassing occasion, said:

"I'm awfully sorry, but I'm not Mr. ——; I'm Mr. Bagge."

* * *

A MIDDLE-AGED man of dejected appearance and worried look awoke the echoes 'roundabout Broadway and Fortieth Street last Friday morning. He appeared at the side door of 1440 Broadway and uplifted in incoherent acclaim a sepulchral, cavernous voice which sounded like the creaking axles of a wornout hearse. He glanced furtively abroad, nervously raised and lowered a dusty derby, mopped his brows and wailed aloud. Tears were in his voice and despair was writ in three sheets on his face. Public spirited citizens gathered to mark his words, and assorted managers dangled curiously from the windows of 1440 Broadway. It appeared that the distraught individual had encountered, in the rear hallway of the building just mentioned, an affable person of vim and bounce who had approached him for a small matter of money. The worried man had produced a bill somewhat larger than that required and the other had volunteered to run upstairs for the change, requesting the gentle soul to await his return. Now, a considerate architect has so planned 1440 Broadway that one passing up the rear stair may proceed thence to the front and, there descending by another stair, depart whither he listeth. The gentle soul waited until there had elapsed time sufficient to have changed twenty bills of the size of the one involved. Gradually it dawned upon him, as it had dawned upon others many times before, that the affable man was not minded to return. Feverishly he rushed about the building, and then upon the street, confiding his sorrow to all comers. Around in Broadway he fell upon a policeman whose manful efforts to get away were unavailing. To the scene of catastrophe the placid officer was led, and a search of the premises was undertaken. Into the back door they went and out the front, but the innocent could not identify the affable man among the inmates of 1440 Broadway. Hereafter he will pass by on the other side when he has bills to change.

* * *

HE walked into Mr. De Verna's office at the Academy of Music last Thurday morning. He was a pale blond, of about eighteen years of age.

"Are you the boss of this here play, Nature?" he queried.

"I am one of them," answered Mr. De Verna severely. What do you want?"

"I want to git into Nature. I'm from Greenwich, Conn., I've had a row with dad, and I seen in THE DRAMATIC MIRROR about your play of Nature, and I want to join it. THE MIRROR says that you are going to employ three hundred, so there must be room for me. I've cut and run from home to be an actor, like Corbett and Brodie."

"Can you act?" asked Mr. De Verna.

"Oh, I guess so! But I've never tried."

"Can you sing?"

"Pretty good, for Greenwich, Conn., when you come to think."

"Can you dance?"

"Naw!"

"I guess you'd better trot back home, young man," said Mr. De Verna, kindly. "What induced you to ever think of taking part in Nature anyway?"

"Well, Fourth of July I tied a bunch or two of firecrackers to one of dad's balky mules, and then touched a match to them. After I got over the walloping I got, I heard dad say that I was chock full of human nature, so I thought, as your show is called Nature, that you'd like some human in it."

E. G. Gilmore then took him out and had him photographed.

A CHANGE AT SCHILLER'S.

A new policy will be inaugurated at Schiller's Theatre, Chicago, at the beginning of the coming season. E. L. Webster will assume the direction of the house, and he has determined to make it almost exclusively a producing theatre. Plays which are worn threadbare will not longer be put on there. Few or no standard repertoire dramas will be presented. The productions will be new almost without exception.

FUND TRUSTEES MEET.

The trustees of the Actors' Fund held the first meeting since the elections last Thursday afternoon. There were present President Louis Aldrich, and Messrs. Palmer, Pastor, Knowles, Sinn, Fiske, Mackay, Cotter, Merry, Brady, Shannon, and McCormick.

The Executive Committee was elected by the trustees for the ensuing year. Frank W. Sanger is chairman, and the other members are Messrs. Knowles, Pastor, Fiske, Cotter, Shannon, and Brady. The standing committees were appointed by the President. They are as follows:

BENEFIT COMMITTEE: Daniel Frohman, chairman; A. M. Palmer, Charles H. Hoyt, William E. Sinn, Al. Hayman, T. H. French, Charles Frohman, Augustus Pitou, William A. Brady, Antonio Pastor, Andrew A. McCormick.

CEMETERY COMMITTEE: Edwin Knowles, chairman; Antonio Pastor, F. F. Mackay, William H. Crane, Harley Merry.

MEMBERSHIP COMMITTEE: Al. Hayman, chairman; William H. Crane, Charles Frohman, William A. Brady, Antonio Pastor, F. F. Mackay, Fritz Williams.

PRINTING AND PUBLICATION COMMITTEE: Frank G. Cotter, chairman; Charles H. Hoyt, Harrison Grey Fiske, Harley Merry, T. H. French.

AUDITING COMMITTEE: William E. Sinn, chairman; William A. Brady, Al. Hayman.

COMMITTEE OF ARRANGEMENTS: Charles H. Hoyt, chairman; Frank G. Cotter, Frank W. Sanger.

COMMITTEE ON ANNUITIES WITH PREFERRED MEMBERSHIP: A. M. Palmer, chairman; Frank W. Sanger, Harrison Grey Fiske, Andrew A. McCormick, and J. W. Shannon.

The matter of renewing a mortgage for $40,000, held by the Fund on property at 102 West Forty-fourth Street, which falls due next month, was referred, with power, to a special committee consisting of Messrs. McCormick, Fiske, and Sanger.

Requests of the Executive Committee for aid to various permanently sick and indigent professionals who had received a number of limits of $250 each, in one case $2,500, and others of $1,500 each, were considered, and the Board of Trustees gave the Executive Committee power to extend further relief in these cases.

The meeting, considering it is now mid-Summer, was in every way a successful one, as every member of the Board in New York or immediate vicinity attended. The usual regret was expressed upon the lack of interest shown by the regular members of the dramatic profession in the Actors' Fund. President Aldrich explained a plan for calling the attention of the profession to this neglect. It is hoped that before September 1, when the plan will be put into execution, every member of this generous but careless guild will come to the front and become a member of the great charity.

The trustees disposed of routine business and adjourned until the first Thursday in August.

THE STANHOPE-WHEATCROFT SCHOOL.

Mrs. Wheatcroft is a busy woman at her office in the Holland Building, while other people are away a-summering. The Stanhope-Wheatcroft Dramatic School will open its regular term in October with a good list of pupils, and the first of the matinee performances, for which three new, bright plays have been selected, will be given at Hoyt's Theatre in December.

The Summer course, beginning August 3 and ending October 1, has already good booking. The prospectus of the school shows the names of patrons who are earnest in its behalf, and includes Bronson Howard, William H. Crane, Joseph I. C. Clarke, Mrs. William T. Bull, Clay M. Greene, Edwin Knowles, Charles Barnard, Mrs. Washington A. Roebling, Madame Neftel, George Cary Eggelston, Charles H. Hoyt, Mrs. Fiske, Fanny Davenport, Brander Matthews, Mrs. Jennie June Croly, Herbert Kelcey, Dr. Edward Eggleston, Madeline Lucette Ryley, Joseph Arthur, Augustus Pitou, T. Daniel Frawley, Frank McKee, A. M. Palmer, E. H. Sothern, and Augustus Thomas.

Mrs. Wheatcroft says: "The Stanhope-Wheatcroft Dramatic School, under my own control, will be conducted upon the principle of fair dealing, with consideration for its pupils and their advancement. Its course of study will be thorough; each department under experienced instructors, and the greatest care exercised that the students may maintain the individuality of expression and action that goes so far toward making the actor and actress valuable to themselves and others. The confidence between teacher and student that insures speed and proficiency will be fostered by the personal supervision given to everything."

MIRROR CALLERS.

The following, among others, visited THE MIRROR office during the week:

William Bonelli, Charles Palmer, Conrad Cantzen, Nagel Barry, Herbert Prior, Ralph P. Lewis, T. T. Whitting, Harry Watenam, J. C. Breil, D. A. Bouta, George W. Sammis, Wallace Henderson, Joseph La Brandt, Harry M. Scott, Cassuis Quimby, A. B. Hill, L. Maurice, James A. Keane, Oscar Engle, Charles Sinclair, George C. Denton, Henry A. Dooley, E. A. Brigham, Victor V. Vass, Walter Chester, George D. Hoperoft, Arthur F. Warde, Taylor Granville, James Totten, James W. Bankson, Charles Charters, Lyster Sandford, J. Edw. Donnelly, William Beach, Frank Lander, Harry S. Every, Alexander C. Buller, Stuart Robertson, Bury Dasent, A. Gibson, A. M. Griswold, Bert Carter, Jay Hunt, Alex. Butler, A. Gilman, J. Walter Kennedy, Alf. H. Hampton, A. R. McDole, Harry Levey, W. E. Butterfield, Douglas Lloyd, Count De Gloria, Samuel Blair, Matt Curtis, Thomas W. Ryley, Byron Douglas, Charles F. Newsom, Harry Crandall, Marshall P. Wilder, Corse Payton, Summer Engle, Agnes Herndon, Annie Mortimer, Frankie Howard, Camilla Martin, Rachel Deane, Mayme Realty, Josie Harvey, Marie E. Rice, Ella Fountainblew, Annie Austin, Coralie Clifton, Hilda Thomas, Russell Bassett, Emelie Melville, Delphine Perrault, Mattie Holgarth, Josephine Bennett, Sadie Stringham, Lela J. Williams, Linda Da Costa, Passie M. Lester, Madame Nina Black, Alice Irving, Ruth Richards, Carrie Foley, Etta Reed, Sara Schenck, Florence Foster, Mamie Elvis, Dorothy Kent, Lena Lorraine, Lucy Taylor, Dorothy Usner, Julia Romaine, Francis Brooke, Elma Gillette, Christie MacLean, Merrel France, Belle Latone, Edith Hall, Josephine Gassmann, Margaret Dibden, Josephine Callahan, and Florence S. Norton.

Mr. Robert Folsom

LIGHT COMEDIAN.

At Liberty Season 1897-98.

Singing and Dancing Specialties. Address for the Summer, HOTEL LAFAYETTE, Minnetonka Beach, Minnesota.

CARRIE EZIER

Late Harry Williams' Bowery Girl Company.

AT LIBERTY NEXT SEASON.

Address EMPIRE THEATRE, Atlantic City, N. J.

SHORE ACRES IN LONDON.

Word comes from London that Henry C. Miner has arranged for a London production of Shore Acres, which has already been written about extensively over there. A communication from a disinterested source predicts success for the play in London: "There is plenty of room over here for good American plays. I consider them a refreshing change from the conventional type of English melodrama, although I am a Londoner myself. Recent events have done much to get English managers and public interested in American theatricals, and it is only a matter of time before London will be as fruitful a field for the American playwright as New York."

A TITLE FOR THREE.

A Title for Three is the name that H. Grattan Donnelly has given his latest musical comedy, which he has designed for the Three Sisters Hawthorne, and in which those clever girls will appear the coming season. These three sisters have within the past season won extraordinary distinction in the United States and Europe by their remarkably clean and impressive vaudeville act. They are exceptionally handsome, possess fine voices and a natural knowledge of the art of impersonation, and they proceed to their work before the public with an earnestness and singleness of purpose the value of which is shown in their early and far-reaching success.

A SUCCESSFUL SEASON.

The season of the Tootle Theatre, St. Joseph, Mo., according to C. U. Philley, manager, has been one of the most successful in the history of that house, despite hard times, and the line of attractions was conceded to be the best ever seen in St. Joseph. Mr. Philley has already booked about forty of the best attractions on the road for next season.

MATTERS OF FACT.

Manager Alf. T. Wilton, of Worcester, Mass., has erected 100 billboards and engaged two competent men to do his bill posting the coming season. The season of Lothrop's Opera House opens August 23, and good early time may still be had. The Empire Theatre at Holyoke, Mass., which Mr. Wilton is booking, also has desirable open time.

A stereopticon, with its paraphernalia, is offered for sale at a low figure by "Lantern," care this office.

A reunion of the Federal and Confederate veterans who participated in the battle of Wilson Creek will bring many visitors to the city of Springfield, Mo., during the week of August 9. In consequence, Manager W. L. Porterfield wants a strong operatic organization at the Baldwin Theatre for that week.

Clara Coleman is considering offers for the coming season with a number of attractions, and will decide during the coming week as to which attraction she will join.

The Tootle Theatre at St. Joseph, Mo., and the Atchison Theatre at Atchison, Kans., will continue to be booked jointly as heretofore by Manager C. U. Philley, of the Tootle. These two places of entertainment are said to be two of the handsomest and best equipped theatres in the West. Only the best attractions will receive consideration.

Emelie Melville, who is temporarily in vaudeville, will accept offers for leading comedy roles for the advancing season. Her address is 247 West Thirty-ninth Street.

Matt J. Ballard, advance agent with a five years' experience, is open to offers. He may be addressed at 242 East Thirty-ninth Street.

A serio-burlesque on Rip Van Winkle of thirty minutes' duration can be bought of Frank Opperman, care Actors' Society.

Light and eccentric comedy roles is the line of business in which Hilliard Fleming excels. He has not yet signed, and Larchmont, N. Y., is his address.

Mallory and Hackney will continue as managers of the Durham (N. C.) Opera House, which is a modern structure with 800 seating capacity and a good supply of scenery. The town has an excellent railroad service and its population numbers 13,000.

A musical director is wanted for a first-class city theatre by "H. B. C.," care of this office.

Robert Folsom, light comedian, with taking singing and dancing specialties, is disengaged for the coming season.

R. W. Reid and Company have succeeded the Andrews-Demarest Seating Company, and will continue to carry on the business of the old concern. Estimates and prices will always be cheerfully furnished on the seating of theatres, etc. They are located at 65 Fifth Avenue.

Tony Williams will be the leading support to Bessie Bonehill in her forthcoming starring tour in Monte Cristo, Jr.

M. Hedgee is at liberty for the coming season. He may be addressed at Paris, Ky.

The Temple Theatre at Camden, N. J., will be managed by D. J. Marchant next season. Camden is pleasantly located across the river from Philadelphia and a good show town. First-class combinations only will be the rule for 1897-98.

A new melodrama, with male star part and strong female role, may be had for $150 cash of "Strictly Business," this office.

Carroll Daly played Col de Villefort in A Lion's Heart the past season, winning favorable mention everywhere. He has not signed for next season.

Amy Ames, whose character work was one of the hits with A Contented Woman company the season just closed, is open to offers from responsible attractions. The secret of Miss Ames' personal success is due to the original methods employed by her in provoking laughter.

Willis Granger has not settled as yet for next season.

The Opera House at Wilmington, N. C., is being renovated, and Manager S. A. Schloss is booking some of the best attractions that will be seen in the South next season.

General Manager Henry Rosenberg has been overwhelmed with engagement offers for the Banda Rossa, Italy's foremost military concert band, which the Messrs. Rosenfeld are bringing to America for an extended concert tour. Contracts have been signed with the Maurice Grau Opera company and the Messrs. Rosenfeld for ten grand concerts at the Metropolitan Opera House, New York, commencing October 15, and arrangements have been concluded

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for concerts at the Academy of Music, Brooklyn; Academy of Music, Philadelphia; Music Hall, Baltimore, and Music Hall, Boston. Negotiations are pending with Cincinnati, Chicago, St. Louis, Washington, San Francisco, and other cities.

H. S. Ricci opens his seventh annual tour in O'Brady's Election at Peekskill, on September 6. The company will number twenty-eight people, band and orchestra, traveling in their own palace hotel car. Jennie Eddy and Mamie Carter are recent additions to the company.

Nina Morris will close her engagement at the Castle Square Theater, Boston, on July 17. She will return immediately to New York, stopping at the St. Cloud Hotel. Miss Morris is open to consider offers for next season.

The Temple Theatre, Camden, N. J., is now under the management of D. J. Marchant, the popular manager, late of the Bijou, Wilmington. Attractions of a high standard of excellence only can secure bookings.

Harry Dickeson continues to win the plaudits of press and public by his brilliant work as leading comedian of the Stanley Comic Opera company. His performance as Ben Barnacle in Billee Taylor was particularly pleasing to his hearers.

Margaret Hayward will sign with a responsible attraction for next season. Communications addressed in care of this office will reach her.

Although in receipt of several excellent offers for next season, Blanche Seymour has not yet closed. Her latest was an offer to star in Lotta's old repertoire, including Pawn Ticket 210, Bob, etc.

An attraction is wanted for tournament day, August 19, at Bowen, Ill.

Julia Hanchett, who has made a favorable impression in the heavy and character roles with the Manhattan Beach Stock company, at Denver, Col., has not yet fixed her signature to a contract for next season.

John McGhie and Josephine Knapp, musical director and prima donna soprano respectively, are disengaged and would be pleased to hear from first-class operatic companies.

Charles D. Herman, who has played the leading roles with Warde and James, Frederick Warde, Madame Janauschek, Robert Downing, and Walker Whiteside, always giving the best of satisfaction, has not signed for next season, and is open to offers from first-class attractions.

The press has complimented Alfred R. Dalby on the careful training displayed by the chorus of the Stanley Opera company at the Traction Parks in Pennsylvania. Mr. Dalby has not accepted a Fall engagement, although he has received several offers.

Dorothy Usner will enter the vaudeville field if she can secure a one-act comedy suitable to her personality. The comedy must comprise but two characters, and must not exceed twenty-five minutes. She may be addressed at the Grenoble Hotel, Fifty-sixth Street and Seventh Avenue.

Born.

HENDRICKS.—A son to Mr. and Mrs. Louis Hendricks, at Buffalo, N. Y., on June 30.

Married.

CULLOM—BAKER.—At Coney Island, Harriet Baker (West) to Thomas S. Cullom.

LIPMAN—SMITH.—Milton E. Lipman and Lillian Smith, at Jersey City, N. J., on June 16.

NELSONIA—WATERS.—Francis Nelsonia and Lottie Waters, both of the Vivian De Monto company, in Winfield, Kan., on June 30.

SCHUECKER—BAILEY.—Heinrich Schuecker and Stephanie Bailey, at Boston, Mass., on July 7.

TOLE—ANGELES.—Martin Tole and Aimée Angeles, at Jersey City, N. J., on June 24.

Died.

BAGGS.—John Baggs, at Meriden, Conn., on July 8, aged 49 years.

COLTON.—Suddenly, at Eureka, Cal., on July 6, H. S. Colton, aeronaut.

COLEMAN.—Edward Coleman, at New York city, on July 9, of rapid consumption.

HAYDEN.—William R. Hayden, at Highlands of Navesink, N. J., on July 5, of Bright's disease, aged fifty-five years.

HAUBERT.—Jacob Haubert, at New York city, on July 8.

TALBOT.—Henry Talbot, at Brooklyn, N. Y., on July 4, aged fifty years.

WESTON.—Suddenly, at Eureka, Cal., on July 6, George Weston, aeronaut.

THE VAUDEVILLE STAGE

A CALIFORNIA SINGER.

TRULY SHATTUCK.

Truly Shattuck, whose picture appears above, is one of the few singers who have forsaken the comic opera stage for vaudeville, and who have met with success in their new field of labor.

Miss Shattuck was born in a small village in California, that favored State on which the sun shines so benignly the whole year round. She grew in beauty as the years flew by, and at an early age showed a taste for singing which she cultivated until she got an opening at the Tivoli, in San Francisco, where she made her debut about four years ago.

She remained at the Tivoli for about eighteen months, playing various roles, principally boys' parts, for which she was peculiarly well adapted on account of her remarkably fine figure.

When the craze for vaudeville struck San Francisco Miss Shattuck decided to make an experiment as a vaudeville artist and made her debut at the Orpheum, in that city, with very gratifying results. She met Lillian Leslie shortly afterward and they joined hands with the intention of remaining in vaudeville. They traveled East, and when they reached Chicago they established themselves in such high favor with the people of the Windy City that they remained there for six months. They made their first appearance in New York, at Tony Pastor's Theatre, in September, 1896. They filled important dates at Hammerstein's Olympia, Proctor's two houses, and at other well known theatres in the East. In February of this year they separated, and Miss Shattuck has since been winning success on her own account.

Miss Shattuck will fill a short engagement at Manhattan Beach this Summer, appearing as Mephisto in Very Little Faust. Next season she will be a member of the stock company of Weber and Fields' Broadway Music Hall, where her pretty face, with its big brown eyes, and her stunning figure will be sure to prove a powerful attraction.

THEATRES AND ROOF GARDENS.

Keith's Union Square.

Ezra Kendall, the quaint monologist, and Laura Biggar and Burt Haverly in their new sketch, are the stars of the bill, which includes Sidney Grant and Miss Norton, comedy duo; Conroy and McDonald, Irish comedians; Jane Whitbeck, soubrette; Reno and Richards, eccentric acrobats; Margaret Webb, prima donna soprano; Dean and Jose, travesty artists; Bianca Benedetto, gypsy violiniste, who makes her vaudeville debut; Bryant and Saville, musical comedians, and Harry Stork, comedian.

Proctor's.

A good Summer bill is on here, including Hope Booth, poser; The Lady Push Ball Players, in a game which is said to be interesting; Gilbert and Goldie, Irish comedians; Kronemann Brothers, comedy acrobats; Beatrice Golden, prima donna; Ben R. Harney, rag-time pianist; Wood Sisters, burlesquers; Barlow Brothers, minstrels; Pat and Mattie Rooney, sketch team; Cogan and Bacon, comedy duo; May Mooney, vocalist; Eddie Clark, boy comedian; Joseph Goetz, revolving globe performer, and Mamie Gray, burnt-cork comedienne.

Tony Pastor's.

McIntyre and Heath have scored an undoubted success, as they are in their third week here, presenting their new sketch, The Black Man from Montana. Maud Nugent, who has recovered from her illness, makes her reappearance. The others are Barnes and Sisson, as the Singer and the Maid; Watson and Dupré, comedy duo; Thomas and Quinn, Irish comedians; Harry Armstrong, comedian; Mabel Cassidy, descriptive vocalist; Al. Reeves, the banjo Paderewski; Tegge and Daniel, Dutch sketch; Sadie Connolly, assisted by R. J. Moye, in comedy sketch; Al. H. Clement and Lillian Marshall, in My Friend from Indiana, and Jeanette Elliott, English character vocalist, who makes her American debut.

Koster and Bial's Roof-Garden.

An excellent bill is provided for the open air entertainment. It includes Florence Bindley, in her new specialty; Curtis and Gordon, boxers and bag punchers; Rogers Brothers, German comedians; Gertie Reynolds, dancer; Gertie Gilson, serio-comic; Adelman and Lowe, xylophone experts; Craig, the contortionist, and Mardo, the juggler.

Hammerstein's Olympia.

Several features are held over from last week including Kara, the juggler; Romalo Brothers, head balancers; the Two Deonzos, barrel jumpers; Herr Grais and his baboon and donkey, and the Three Dunbar Sisters, soubrettes. The new comers are Annie Lloyd, a Western comedienne, who makes her New York debut; Haines and Pettingill, comedians; Tatali, equilibrist, and others.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—The Nichols Sisters were the stars of the bill. They received a warm welcome, as it is a good many months since they were last seen at Keith's. Their wench act, brightened up with a number of new songs and sayings, went over better than usual, and they were encored again and again. Leola Mitchell, the "cutest" little bit of femininity now on the vaudeville stage, who is a prime favorite here, sang two baby songs and a new one called "There May Be Others Like Her, But They're Not In Town," all of which were well received. Emilie Melville, the comic opera favorite, who has not been seen in New York for several years, as she has been traveling around the world, made her reappearance in an original monologue called "My Lady's Dream." It is a quaint and pleasing little sketch, in which Miss Melville's versatility is shown to the greatest advantage. During her performance she introduced an odd and graceful dance and a catchy laughing song. She was very becomingly dressed, and made a pretty stage picture. Caroline Hull sang "Just Behind the Times," "He Fought For the Cause He Thought Was Right," and "Ben Bolt" in three keys. She is as popular as ever. Smith and Campbell were not as funny as they have been, as they fool away a good deal of time with nonsense which might be more profitably used in the cracking of jokes. They have also fallen into the fatal error of repeating every joke twice or three times. The funny member of the team says something which amuses the audience, as it is said at the expense of the unfunny member of the duo. The unfunny man immediately repeats the joke in a disgusted tone, and takes the snap out of it at once. When they remedy this defect they may once more become known as one of the most amusing teams in vaudeville. Harrigan, the tramp juggler, was very amusing, and he and the versatile stage hand made a hit in the burlesque potato catching feat. The Pantzer Brothers, who have played innumerable engagements in New York, turned up again last week, and went through their interesting exhibition. They gave a bad imitation of the Brothers Diantas, the musical clowns who were here last season, by playing musical instruments as they bounced a big rubber ball on their heads back and forth across the stage. The three Goldens, disguised as a wench, an old maid, and a dancing soubrette, won a good many laughs in their sketch. Bessie Gilbert looked well and played some popular selections on her solid gold cornet. The Quaker City Quartette, Riley and Hughes, Shayne and Worden, and the Loretta presented pleasing sketches, and C. W. Williams, Fred W. Fenton, and Eddie Moore were seen to advantage in single turns. Some splendid views taken in Boston and a picture of La Petite Adelaide were shown on the biograph.

PROCTOR'S.—Little Florence Olp, who was billed to appear here last week in a piece called Little Miss Jessamine, was prevented by the Gerry Society from appearing. The officers of the society made up their minds at the last moment that the weather was too hot for the child to do the amount of work required of her, so they canceled the permit they had given her. Two one-act sketches new to vaudeville were tried, and both made fairly good impressions. On An Island was presented by John E. Sheehan and Mathilde Wiffing. The plot deals with the adventures of a man and a woman who are left on an island by a picnic party. The fact is soon made apparent that they had been engaged once, but that they had quarreled. This fact made their camping out experience very embarrassing, but after a quarter of an hour's bantering they finally kiss and make up, just as a steam launch arrives to take them back to the mainland. Mr. Sheehan appeared to great advantage as Jack Carolyn, and was well supported by Miss Wiffing. The other sketch was a new one by Kenneth Lee, called My Angel Wife, in which Pauline Fletcher and Hallet Thompson appeared, supported by a very clever phonograph, which made a hit all by itself. The piece is not nearly as good as some of Mr. Lee's other work, and it seems to have been written simply for the purpose of introducing the phonograph. Miss Fletcher looked very nice, but her acting is still amateurish, though she gives promise of future development. Mr. Thompson did as well as he could with the material he had to work on, and the phonograph received a hearty encore for its rendition of "There'll Come a Time." Florence Wolcott, who has been prima donna with the Rob Roy company, made an extremely favorable impression with her songs, which were well chosen and well rendered. Miss Wolcott has an irresistible smile, and uses it almost continually, with very good effect. She is not of the order of screechy "get that high note or die" school of singers, and for that alone she deserves a medal. She sang all of her selections with an archness that was delightful, and made an especially strong hit with a lullaby. Cal Stewart, with his string of Yankee jokes and his continuous laugh, made quite a hit. Col. Schultz's troupe of Dane dogs showed how well they had been trained by doing several fancy tricks. Hillman and Perrin brought music from washing implements, and were encored. Welch and Gardner made a good deal of noise in their tough sketch, in which they introduced some fairly good dancing. Tyrene and Evaline sang acceptably and danced very well. Tilly Russell, "the only lady performing comedy magic," did as she was advertised to do. Dreyden and Leslie were amusing in their sketch, McFadden's Hotel. A soubrette who was billed simply as Jessta did not make a hit. Mart Fuller, comedian, and Elsie Eastman, singer and dancer, were also in the bill.

HAMMERSTEIN'S OLYMPIA ROOF-GARDEN.—James Thornton, who has not been seen on the local stage in a good many months, made his reappearance last week and scored a decided success in a new act, especially prepared for the occasion. He was dressed in a Prince Albert suit of gray, and wore one of the rough beaver hats which it is rumored the Prince of Wales has made fashionable in London. He began with a discourse on love and matrimony, which contained a good many happy hits. He next sang a new song called "Time Is Money," then made some more remarks, after which he sang a parody on his own song, "The Benches In the Park," and wound up with "The Captain Still Pursued Her," a new ditty which he composed last week. In it he treats of the sufferings of a young lady who was pursued by a police captain with very pronounced side whiskers. The song is full of witty lines and is in the author-actor's best vein. The immense size of the auditorium compelled Mr. Thornton to exert himself to the utmost in order to be heard, and his efforts in this regard were rewarded with a volume of applause which showed that he had made himself understood by pretty nearly everybody in the place. The Brothers Deonzos made a distinct hit in their novelty barrel jumping act, which was written of in this column after their engagement at Keith's recently. The baboon and donkey controlled by Herr Grais were seen once more and created as much interest as ever. The three Dunbar Sisters sang several songs in their own peculiar English manner, and danced in the same way. The Romalo Brothers gave a marvelous exhibition of head and hand balancing. Josie De Witt continued to charm every one with her splendid violin playing, which is effectively backed up by her pretty face and engaging manner. Kara, the juggler, introduced a few new twists, which brought him plenty of applause. John W. Isham's Octoroons made a change of bill and presented the comedy part of their programme, which is called The Blackville Derby. It is full of good coon fun, and the ball is kept rolling from start to finish by Mr. and Mrs. Tom McIntosh, Frank and Ed Mallory, W. H. Proctor, Ed Harris, Stella Wiley, Jube Johnson, Grace Halliday, Brookes and Merideth, and the large and efficient chorus.

KOSTER AND BIAL'S ROOF-GARDEN.—The Rogers Brothers made a quick jump from the "legitimate" back to vaudeville, and proved that their absence from the variety boards had not dimmed their popularity with the lovers of vaudeville. They sang a new parody on "Just Behind the Times," and as an encore appeared made up like Captain Chapman, and sang a song called "The Czar of the Tenderloin," which is strictly up to date, and made a big hit. The rest of their act is the same as ever. Curtis and Gordon introduced their refined boxing and bag punching act, which was very favorably received. Miss Gordon's work with the bag aroused the enthusiasm of the audience to a high pitch. She is certainly a wonder in this specialty, and need not fear comparison with the best male experts. Gertie Reynolds scored heavily with her slow, insinuating dance, which seems very appropriate for the kind of weather we have been having. Max Unger, the strong boy and pupil of Atilla, continued to lift heavy weights without much effort. He introduced card tearing tricks last week, and also lifted a platform holding a weight of 1000 pounds. Phyllis Rankin sang "Play Weez Mee" and other songs with a French accent, in imitation of Anna Held. Adele Purvis Onri displayed her agility and her remarkably pretty figure in several difficult evolutions on the slack wire and revolving ball. Sparrow, the clown juggler, amused the audience for half an hour with some funny jig steps and feats of balancing. Craig, the Creole contortionist, twisted himself into all sorts of impossible positions, and was applauded liberally. Margaret Webb continued to win favor with her sweet singing, and the Clairvilles kept on singing their French ditties. Pauline Von Arold, who was in the bill on Monday night, caught cold, and was obliged to remain out of the programme for the rest of the week. Manager Aarons made a wise move in placing the performance on the roof. The weather during the week is the kind that makes business hum on the housetop theatres, and this roof, which is one of the most attractive in the city, was crowded every night.

PLEASURE PALACE.—Jennie Yeamans was the star of the bill which closed this house for the season. Her whimsicalities and witty remarks made a good impression and she made the people laugh in spite of the weather. John C. Fox, late of Conroy and Fox, and Katie Allen presented their sketch, The Flat Next Door, which took the fancy of the spectators. M. and Madame De Fillippi worked against heavy odds with the thermometer at 95, but made a hit. Madden and Curran rattled off a collection of Irish jokes in breezy style. The Sisters Gehrue proved themselves expert buck and step dancers. The Kronemann Brothers knocked each other about in a very reckless way, and were rewarded with laughter. Golden did several good tricks of magic, with some gags thrown in for good measure. Lew H. Carroll followed him and did some burlesque tricks. Nella Webb, who is petite and chic, sang several up to date songs.

TONY PASTOR'S.—McIntyre and Heath's old time sketch, Life in Camp, was as enthusiastically received as it was twenty years ago, and those capital entertainers made their usual hit. Johnson, Davenport and Lorella had a hard job on account of the heat, but they went through their performance as recklessly as ever. Byron and Langdon, who were favorably commented on here a few weeks ago, returned and made many new friends. The Beaumont Sisters smiled sweetly as they danced, and won several encores. Some splendid pictures were shown on the kinoptikon, under Joseph Menchen's direction. Two musical comedy teams, the Pattens and Hiatt and Pearl, gave satisfactory performances. Clarice Vance made a hit by singing after the manner of the real Southern negro. James Richmond Glenroy's chat on the topics of the day met with approval. Alf Dayton did some good acrobatic work made up as a tramp. Casey, Le Clair and Marron were funny in an Irish sketch. Mabel Craig sang some up to date songs and George M. De Vere played on the banjo and bones, and also on the risibilities of the audience.

ICE PALACE MUSIC HALL OPENED.

The Ice Palace Music Hall, a new venture under the management of Waldron and De Witt, was opened last Saturday evening before a large audience. The Ice Palace, located at Lexington Avenue and 107th Street, has been employed in Winter time as a skating rink, and its transformation into a music hall has been made possible by the provision of chairs and tables, and the erection of a stage at one end. Cozy floral bowers and a large fountain of running water are added attractions. The costly apparatus used for chilling the building in Winter serves to furnish delightfully cool air for these torrid days, and the unique decorations of the interior, representing icebergs, icicles, stalactites, and arctic grottoes, make an agreeable spectacle when the mercury is jumping for high records.

Wills' High-Class Vaudevilles made up the inaugural bill, the songs, dancing, and juggling going very well indeed, while the opening burlesque and the sketches were rendered ineffectual by the immense extent of the building, which makes hearing difficult. The burlesque was excusable only because it introduced the droll comedian, Frank M. Wills, who used to make laughs in Two Old Cronies. There were some conventional juggling efforts by Santasma dainty songs by Dollie Brooks Mestayer, a sketch by John B. Wills and Estella Wills, parodies by William F. Kennedy, dances by the Sisters Helston, songs by George S. Trimble, banjo playing by Newell and Chinquilla, songs and dances by Emma Seigel and May Winsome, a cinemetographe exhibition, and some Fougère-ish French songs by Mlle. Mureal, a young woman of generous proportions and unlimited energy.

The management has in contemplation many improvements at once to be undertaken for the comfort and entertainment of their patrons, and the new hall, if properly conducted, should not fail to draw well, as it is practically the only place of amusement now open within convenient reach of the immense population at the upper end of Manhattan Island. The prices are 15, 25 and 50 cents. The opening bill will be continued throughout the present week.

ABOUT MURRAY AND MURPHY.

In last week's MIRROR a paragraph appeared in which it was stated that Thomas E. Murray and Mark Murphy might join hands for a long tour of the vaudeville houses in this country next season. The following letter in reference to the matter has been received:

To the Editor of the Dramatic Mirror:

SIR.—In your issue of July 3 it is reported I may join hands again next season with Mark Murphy for a tour of the principal vaudeville houses. I beg to say there is not the slightest foundation for such a statement, and I would deem it a great favor if you would kindly contradict this rumor in your valuable journal. True, I was made a most flattering financial offer to remain in America, but dismissed the incident from my mind immediately, as my contracts with London managers necessitate my presence in that city next season. My visit to America was principally one of pleasure, and, incidentally, to bring to Clarence Fleming On the March, and to assist, as far as it is in my power, in its production. Respectfully yours,

THOMAS E. MURRAY.

THE MIRROR begs to state that there was a good deal more than "the slightest foundation" for the story which appeared in its columns. One evening during the week previous to its publication two members of THE MIRROR staff met Murray and Murphy in front of Hammerstein's Olympia. In the course of conversation both men spoke of the offers that had been made them to join hands for a vaudeville tour of America, and Mr. Murray stated that he had not quite decided whether to accept and remain here or go back to England.

However, he seems to have decided, and THE MIRROR prints his letter with pleasure. The fact remains that THE MIRROR had the very best of authority for printing the paragraph referred to.

THE ORPHEUM'S SOUVENIR.

The tenth anniversary of the Orpheum Theatre, San Francisco, was celebrated on June 30, when Gustav Walter, founder of the Orpheum Circuit, issued a very handsome souvenir folio, printed beautifully and illustrated profusely. A sketch of Mr. Walter and of the circuit is given, and there are presented portraits and brief biographies of the Orpheum staff: John Morrisey, assistant director; Harry F. Orndorff, stage director; Philip Hastings, press representative; George A. Holden, master machinist; Fred Fowler and E. H. Lewis, treasurer and assistant treasurer; W. J. McCarthy, master flyman; Frank G. Damon, property master; E. M. Rosner, orchestra leader, and his band, as well as portraits and sketches of a long list of popular vaudeville artists who have become favorites on the Orpheum circuit.

CLEVER YOUNG PLAYERS.

GRANT AND NORTON.

Among the younger performers who have made successes in vaudeville none are better known or more popular than Sydney Grant and Miss Norton, whose pictures are shown above.

They have just returned from a delightful trip through Europe, where they spent a pleasant and profitable vacation, storing up health and strength to enable them to stand the hard work of next season. They are at Keith's Union Square Theatre this week, the house in which they made their first real success in vaudeville.

TOM BROWNE WRITES.

Tom Browne, the whistler, is in London, and knowing the interest American performers take in their fellow countrymen who are over there, he occasionally writes of their doings to THE MIRROR. The following letter, received last week, is full of interesting gossip:

LONDON PAVILION, July 1.

To the Editor of the Dramatic Mirror:

SIR.—We are once more in the land of Bass' ale and roast beef, and opened at London Pavilion on June 7, for a two months' stay, after which we return to the continent. London is filled with "Yanks," many of whom came over for the Jubilee. Among new arrivals who have made successes in music halls are Burt Shepard (who is at present touring on Moss and Thornton circuit), and Ritchie, the tramp cyclist, who is a big favorite at the Palace. The De Forresta, whirlwind dancers, are also in line at the same house, and Anna Held is duplicating her previous success. Lottie Gilson sang herself into popularity at the Royal. The Hengler Sisters and Musical Dale are scoring as usual at the Alhambra, and the programme includes Emily Sells and Fritz Young in their new acrobatic and eccentric sketch.

The drawing-room season is not so prosperous as was anticipated, owing to big Jubilee expenses. The Pavilion programme, which I inclose, contains many familiar names, such as Vesta Tilley, Dan Leno, Fannie Leslie, and R. G. Knowles. The latter received a warm welcome after his absence of a year in Australia. Morris Cronin is in Brussels, and next month opens at the Tower, Blackpool, England.

Low's Exchange seems to be the popular resort for theatrical folk, as the greater part of them use it as a London address.

Wilton and Stack, bar experts, have just returned from their Australian trip and are glad to be back in London. Amann, the mimic, is the big feature at the Pavilion, and his make-up for the Prince of Wales and Queen Victoria elicits thunders of applause. I understand that Johnstone Bennett and S. Miller Kent are to produce their sketch at the Palace shortly. George Fuller Golden has been appearing at the Grand, Clapham, and scored a big hit.

Wilson and Waring are touring, but are due in town soon.

Lydia Yeamans Titus is also in the provinces. Louis W. Granat finished his three weeks' engagement at the Palace and is on tour.

Harding and Ah Sid and Mlle. Olive are booked for a long stay in Europe too.

There are a great many more whose names I do not think of at the moment who are playing in town and doing nicely.

With kindest regards to THE MIRROR and all my friends, I am, as ever, yours whistlingly,

TOM BROWNE.

AARONS AND HIS PIANO.

Alfred E. Aarons has a large, cool office on the balcony floor of Koster and Bial's. It is far removed from the front door, and is inaccessible except to those whom Mr. Aaron desires to see. The gay soubrette, with the molasses-taffy-fresh-every-hour hair, and the fly-as-fly-can-be song and dance man, who come looking for engagements cannot get within hailing distance of the new manager, and as for the pass-fiends who would like "just a couple of good ones for to-morrow night," they get no nearer to Mr. Aarons than if he were at the North Pole.

When Mr. Aarons' brain grows weary from reading cablegrams and letters from performers who ask for long engagements at longer salaries, he goes over to his patent adjustable piano, and, pressing the pedal which causes it to sound like a guitar, plays soft, soothing music, until he feels like himself again.

PLEASURE PALACE CLOSES.

The Pleasure Palace, F. F. Proctor's uptown house, closed on Sunday evening. It will reopen about the middle of August with vaudeville performances as usual. The extremely hot weather of the past two weeks caused Mr. Proctor to decide on closing. The regular patrons of the Palace have nearly all gone to the country, and it would not be wise to keep the house open under the circumstances. The Twenty-third Street theatre will remain open as usual.

ABOUT VAUDEVILLE SALARIES.

A writer in the Philadelphia *Times* says:

"A good many people who have heard of the high salaries that have been and are being paid by vaudeville and continuous performance houses for popular members of the regular dramatic profession to induce them to become their stars, wonder how they can afford to pay them. I was talking with a leading variety star about this the other day, when he said: 'It's not so difficult to understand if you analyze the situation properly. You will find that in most of the houses where the big salaries are paid they give two performances a day, and where they don't they give eight performances a week. Now there's Ned Harrigan. He got $900 a week, but he had to furnish three or four people besides himself. In houses where he played the aggregate salaries of the other performers in the bill with him seldom ran above $350 or $400. This made the gross salary list only about $1,300 a week. You and I know lots and lots of dramatic companies whose salary list is as great as that, and whose managers besides have to spend large amounts of money for scenery by the carload and for costumes and properties besides, to say nothing of railway fares, that frequently amount to over $300 a week. To this add from $100 to $150 a week for display printing and lithographs. All these expenses have to be defrayed by the manager of a regular dramatic company.

"'The variety manager, on the contrary, pays only for newspaper ads and a limited amount of stand printing. He gets his lithographs mainly from his stars, who find it to their advantage to have their own paper. As a rule, a vaudeville manager can net more profit each week from $3,000 of receipts than a dramatic manager with $4,000. The gross expenses of the vaudeville manager will hardly exceed $2,000. That leaves him $1,000 for profit. On the other hand, the dramatic manager will do well to get 60 per cent. of the receipts of the house, for he has to divide them with the resident manager. That would be $2,400. If his gross expenses are $1,500 his profits will be $900, or $300 less than the vaudeville, and in these times $4,000 a week are good receipts. I know a lot of good dramatic companies that haven't averaged more than half that money last season.'

"My informant told me that Maurice Barrymore got $750 a week in the vaudevilles for himself and his support, and that Clara Morris got '$500 and traveling expenses' for herself and party. Both Harrigan and Clara Morris have made far bigger profits than that in the regular profession. As for Barrymore, while his salary has run up in the double hundreds for many years, he has never been successful as a star on the regular boards. He has never had the proper play."

NO VAUDEVILLE FOR BLANEY.

Harry Clay Blaney, who starred so successfully last season in his brother's play, A Boy Wanted, has for the past few weeks been rehearsing a new act in conjunction with Nelly O'Neil, soubrette of his company, and intended to do about four weeks in the best vaudeville houses before opening his season with A Boy Wanted. All things were called to a sudden halt on Saturday, when his brother arrived from his country place, and was advised of the fact. A little heated argument took place, in which Charles agreed that Harry was not under contract to him for the Summer, but that he would not allow him to play in vaudeville, as it would lessen his drawing powers as a star. In consequence Harry is rusticating at his brother's Summer home, enjoying the sea breezes, and drawing $300 per week for doing nothing but sailing his brother's yacht.

ALBEE AS AN ART EXPERT.

E. F. Albee, general manager of the B. F. Keith Circuit, spent last week in New York, selecting paintings by celebrated artists for the art gallery which will be a feature of the new Tremont Street entrance to Keith's beautiful Boston theatre. Mr. Albee is an art connoisseur, and his selections are all gems in their way. Good things in the art line come high, and before he got through his little shopping tour Mr. Albee had expended almost $30,000. One of the pictures is expected to create a sensation when it is placed on exhibition for the first time.

THE DE FORREESTS IN LONDON.

The De Forreests arrived in London on June 18 and gave a trial performance at the Palace on Jubilee night. They succeeded in pleasing the audience, and were immediately engaged to open on June 28 for eight weeks, with the privilege of an extension it their success warrants it. This adds another American act to the long list already seen in London and the provinces.

VESTA TILLEY COMING OVER.

Vesta Tilley, whose engagement at Olympia has been frequently postponed, has finally arranged to open there when the Fall and Winter season begins in the music hall. Miss Tilley established herself firmly in the favor of the New York public when she appeared at Tony Pastor's several seasons ago, and she will probably prove a big card at Hammerstein's.

BALLOON ACCIDENTS.

There were three fatal accidents on July 5 caused by carelessness in the handling of balloons. At Eureka, Cal., George Weston and H. S. Colton, aeronauts, were killed while trying to do the parachute jump, and at San Francisco Chauncey Hill, a six year old boy, became entangled in the guy ropes and was carried up one thousand feet. He fell to his death from that height, his body being terribly crushed.

VAUDEVILLE.

Ernest Hogan

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Neil—THE LITCHFIELDS—Stella
Summering in the "Rural Dectricts."
Bessemer, Mich., July 15, 16, 17.
Ironwood, Mich., week July 19.

THE HARLEM MUSIC HALL.

The Music Hall attached to the Harlem Opera House, for which George W. and James L. Lederer have been negotiating, with a view of running it next season, will have to be altered in many ways before the owners can secure a license, as Superintendent Constable has decided that the place does not conform to the requirements of the law concerning the construction of music halls. As it stands now, nothing but a concert hall license can be issued, and the use of a curtain, border lights, drops, movable scenery, etc., would be prohibited. This would not suit the plans of the Lederers, and unless the extensive alterations are made it is likely that they will give up the idea of managing the place. The probabilities are that Manager Lichtenstein will make the changes, although the cost will be considerable.

FOX SAILS FOR EUROPE.

Will H. Fox, the piano comedian, will sail for England to-morrow (Wednesday) to fill a number of dates in the English provinces, opening with Godfrey's Band, at Bournemouth. He will return in September for his tour with Hopkins' Trans-Oceanics, with which he will do his monologue and represent Robert Fulgora.

REDDING AND STANTON TO PART.

Francesca Redding and Hugh Stanton will not be seen together in vaudeville next season. For business reasons they have decided to separate. They were the first people to introduce high-class comediettas in vaudeville, and met with considerable success.

ZELMA RAWLSTON ILL.

Zelma Rawlston, the character comedienne, is seriously ill. She has gone to a sanitarium in this city, where, some time this week, she will undergo a severe surgical operation. It may be several weeks before she will be able to resume work. Her many friends in and out of the profession will join in the hope that the operation may be successful, and that she will continue her work as one of the luminaries of the vaudeville stage.

THE VAUDEVILLE STAGE

A CALIFORNIA SINGER.

TRULY SHATTUCK.

Truly Shattuck, whose picture appears above, is one of the few singers who have forsaken the comic opera stage for vaudeville, and who have met with success in their new field of labor.

Miss Shattuck was born in a small village in California, that favored State on which the sun shines so benignly the whole year round. She grew in beauty as the years flew by, and at an early age showed a taste for singing which she cultivated until she got an opening at the Tivoli, in San Francisco, where she made her debut about four years ago.

She remained at the Tivoli for about eighteen months, playing various roles, principally boys' parts, for which she was peculiarly well adapted on account of her remarkably fine figure.

When the craze for vaudeville struck San Francisco Miss Shattuck decided to make an experiment as a vaudeville artist and made her debut at the Orpheum, in that city, with very gratifying results. She met Lillian Leslie shortly afterward and they joined hands with the intention of remaining in vaudeville. They traveled East, and when they reached Chicago they established themselves in such high favor with the people of the Windy City that they remained there for six months. They made their first appearance in New York, at Tony Pastor's Theatre, in September, 1896. They filled important dates at Hammerstein's Olympia, Proctor's two houses, and at other well known theatres in the East. In February of this year they separated, and Miss Shattuck has since been winning success on her own account.

Miss Shattuck will fill a short engagement at Manhattan Beach this Summer, appearing as Mephisto in Very Little Faust. Next season she will be a member of the stock company of Weber and Fields' Broadway Music Hall, where her pretty face, with its big brown eyes, and her stunning figure will be sure to prove a powerful attraction.

THEATRES AND ROOF GARDENS.

Keith's Union Square.

Ezra Kendall, the quaint monologist, and Laura Biggar and Burt Haverly in their new sketch, are the stars of the bill, which includes Sidney Grant and Miss Norton, comedy duo; Conroy and McDonald, Irish comedians; Jane Whitbeck, soubrette; Reno and Richards, eccentric acrobats; Margaret Webb, prima donna soprano; Dean and Jose, travesty artists; Bianca Benedetto, gypsy violiniste, who makes her vaudeville debut; Bryant and Saville, musical comedians, and Harry Stork, comedian.

Proctor's.

A good Summer bill is on here, including Hope Booth, poser; The Lady Push Ball Players, in a game which is said to be interesting; Gilbert and Goldie, Irish comedians; Kronemann Brothers, comedy acrobats; Beatrice Golden, prima donna; Ben R. Harney, rag-time pianist; Wood Sisters, burlesquers; Barlow Brothers, minstrels; Pat and Mattie Rooney, sketch team; Cogan and Bacon, comedy duo; May Mooney, vocalist; Eddie Clark, boy comedian; Joseph Goetz, revolving globe performer, and Mamie Gray, burnt-cork comedienne.

Tony Pastor's.

McIntyre and Heath have scored an undoubted success, as they are in their third week here, presenting their new sketch, The Black Man from Montana. Maud Nugent, who has recovered from her illness, makes her reappearance. The others are Barnes and Sisson, as the Singer and the Maid; Watson and Dupré, comedy duo; Thomas and Quinn, Irish comedians; Harry Armstrong, comedian; Mabel Cassisdy, descriptive vocalist; Al. Reeves, the banjo Paderewski; Tegge and Daniel, Dutch sketch; Sadie Connolly, assisted by R. J. Moye, in comedy sketch; Al. H. Clement and Lillian Marshall, in My Friend from Indiana, and Jeanette Elliott, English character vocalist, who makes her American debut.

Koster and Bial's Roof-Garden.

An excellent bill is provided for the open air entertainment. It includes Florence Bindley, in her new specialty; Curtis and Gordon, boxers and bag punchers; Rogers Brothers, German comedians; Gertie Reynolds, dancer; Gertie Gilson, serio-comic; Adelman and Lowe, xylophone experts; Craig, the contortionist, and Mardo, the juggler.

Hammerstein's Olympia.

Several features are held over from last week including Kara, the juggler; Romalo Brothers, head balancers; the Two Deonzos, barrel jumpers; Herr Grais and his baboon and donkey, and the Three Dunbar Sisters, soubrettes. The new comers are Annie Lloyd, a Western comedienne, who makes her New York debut; Haines and Pettingill, comedians; Tatali, equilibrist, and others.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—The Nichols Sisters were the stars of the bill. They received a warm welcome, as it is a good many months since they were last seen at Keith's. Their wench act, brightened up with a number of new songs and sayings, went even better than usual, and they were encored again and again. Leola Mitchell, the "cutest" little bit of femininity now on the vaudeville stage, who is a prime favorite here, sang two baby songs and a new one called "There May Be Others Like Her, But They're Not In Town," all of which were well received. Emilie Melville, the comic opera favorite, who has not been seen in New York for several years, as she has been traveling around the world, made her reappearance in an original monologue called "My Lady's Dream." It is a quaint and pleasing little sketch, in which Miss Melville's versatility is shown to the greatest advantage. During her performance she introduced an odd and graceful dance and a catchy laughing song. She was very becomingly dressed, and made a pretty stage picture. Caroline Hull sang "Just Behind the Times," "He Fought For the Cause He Thought Was Right," and "Ben Bolt" in three keys. She is as popular as ever. Smith and Campbell were not as funny as they have been, as they fool away a good deal of time with nonsense which might be more profitably used in the cracking of jokes. They have also fallen into the fatal error of repeating every joke twice or three times. The funny member of the team says something which amuses the audience, as it is said at the expense of the unfunny member of the duo. The unfunny man immediately repeats the joke in a disgusted tone, and takes the snap out of it at once. When they remedy this defect they may once more become known as one of the most amusing teams in vaudeville. Harrigan, the tramp juggler, was very amusing, and he and the versatile stage hand made a hit in the burlesque potato catching feat. The Pantzer Brothers, who have played innumerable engagements in New York, turned up again last week, and went through their interesting exhibition. They gave a bad imitation of the Brothers Diantas, the musical clowns who were here last season, by playing musical instruments as they bounced a big rubber ball on their heads back and forth across the stage. The three Goldens, disguised as a wench, an old maid, and a dancing soubrette, won a good many laughs in their sketch. Bessie Gilbert looked well and played some popular selections on her solid gold cornet. The Quaker City Quartette, Riley and Hughes, Shayne and Worden, and the Loretta presented pleasing sketches, and C. W. Williams, Fred W. Fenton, and Eddie Moore were seen to advantage in single turns. Some splendid views taken in Boston and a picture of La Petite Adelaide were shown on the biograph.

PROCTOR'S.—Little Florence Olp, who was billed to appear here last week in a piece called Little Miss Jessamine, was prevented by the Gerry Society from appearing. The officers of the society made up their minds at the last moment that the weather was too hot for the child to do the amount of work required of her, so they canceled the permit they had given her. Two one-act sketches new to vaudeville were tried, and both made fairly good impressions. On An Island was presented by John E. Sheehan and Mathilde Wiffing. The plot deals with the adventures of a man and a woman who are left on an island by a picnic party. The fact is soon made apparent that they had been engaged once, but that they had quarreled. This fact made their camping out experience very embarrassing, but after a quarter of an hour's bantering they finally kiss and make up, just as a steam launch arrives to take them back to the mainland. Mr. Sheehan appeared to great advantage as Jack Carolyn, and was well supported by Miss Wiffing. The other sketch was a new one by Kenneth Lee, called My Angel Wife, in which Pauline Fletcher and Hallet Thompson appeared, supported by a very clever phonograph, which made a hit all by itself. The piece is not nearly as good as some of Mr. Lee's other work, and it seems to have been written simply for the purpose of introducing the phonograph. Miss Fletcher looked very nice, but her acting is still amateurish, though she gives promise of future development. Mr. Thompson did as well as he could with the material he had to work on, and the phonograph received a hearty encore for its rendition of "There'll Come a Time." Florence Wolcott, who has been prima donna with the Rob Roy company, made an extremely favorable impression with her songs, which were well chosen and well rendered. Miss Wolcott has an irresistible smile, and uses it almost continually, with very good effect. She is not of the order of screechy "get that high note or die" school of singers, and for that alone she deserves a medal. She sang all of her selections with an archness that was delightful, and made an especially strong hit with a lullaby. Cal Stewart, with his string of Yankee jokes and his continuous laugh, made quite a hit. Col. Schultz's troupe of Dane dogs showed how well they had been trained by doing several fancy tricks. Hillman and Perrin brought music from washing implements, and were encored. Welch and Gardner made a good deal of noise in their tough sketch, in which they introduced some fairly good dancing. Tyrene and Evaline sang acceptably and danced very well. Tilly Russell, "the only lady performing comedy magic," did as she was advertised to do. Dreyden and Leslie were amusing in their sketch, McFadden's Hotel. A soubrette who was billed simply as Jessta did not make a hit. Mart Fuller, comedian, and Elsie Eastman, singer and dancer, were also in the bill.

HAMMERSTEIN'S OLYMPIA ROOF-GARDEN.—James Thornton, who has not been seen on the local stage in a good many months, made his reappearance last week and scored a decided success in a new act, especially prepared for the occasion. He was dressed in a Prince Albert suit of gray, and wore one of the rough beaver hats which it is rumored the Prince of Wales has made fashionable in London. He began with a discourse on love and matrimony, which contained a good many happy hits. He next sang a new song called "Time Is Money," then made some more remarks, after which he sang a parody on his own song, "The Benches In the Park," and wound up with "The Captain Still Pursued Her," a new ditty which he composed last week. In it he treats of the sufferings of a young lady who was pursued by a police captain with very pronounced side whiskers. The song is full of witty lines and is in the author-actor's best vein. The immense size of the auditorium compelled Mr. Thornton to exert himself to the utmost in order to be heard, and his efforts in this regard were rewarded with a volume of applause which showed that he had made himself understood by pretty nearly everybody in the place. The Brothers Deonzos made a distinct hit in their novelty barrel jumping act, which was written of in this column after their engagement at Keith's recently. The baboon and donkey controlled by Herr Grais were seen once more and created as much interest as ever. The three Dunbar Sisters sang several songs in their own peculiar English manner, and danced in the same way. The Romalo Brothers gave a marvelous exhibition of head and hand balancing. Josie De Witt continued to charm every one with her splendid violin playing, which is effectively backed up by her pretty face and engaging manner. Kara, the juggler, introduced a few new twists, which brought him plenty of applause. John W. Isham's Octoroons made a change of bill and presented the comedy part of their programme, which is called The Blackville Derby. It is full of good coon fun, and the ball is kept rolling from start to finish by Mr. and Mrs. Tom McIntosh, Frank and Ed Mallory, W. H. Proctor, Ed Harris, Stella Wiley, Jube Johnson, Grace Halliday, Brookes and Merideth, and the large and efficient chorus.

KOSTER AND BIAL'S ROOF-GARDEN.—The Rogers Brothers made a quick jump from the "legitimate" back to vaudeville, and proved that their absence from the variety boards had not dimmed their popularity with the lovers of vaudeville. They sang a new parody on "Just Behind the Times," and as an encore appeared made up like Captain Chapman, and sang a song called "The Czar of the Tenderloin," which is strictly up to date, and made a big hit. The rest of their act is the same as ever. Curtis and Gordon introduced their refined boxing and bag punching act, which was very favorably received. Miss Gordon's work with the bag aroused the enthusiasm of the audience to a high pitch. She is certainly a wonder in this specialty, and need not fear comparison with the best male experts. Gertie Reynolds scored heavily with her slow, insinuating dance, which seems very appropriate for the kind of weather we have been having. Max Unger, the strong boy and pupil of Atilla, continued to lift heavy weights without much effort. He introduced card tearing tricks last week, and also lifted a platform holding a weight of 1000 pounds. Phyllis Rankin sang "Play Weez Mee" and other songs with a French accent, in imitation of Anna Held. Adele Purvis Onri displayed her agility and her remarkably pretty figure in several difficult evolutions on the slack wire and revolving ball. Sparrow, the clown juggler, amused the audience for half an hour with some funny jig steps and feats of balancing. Craig, the Creole contortionist, twisted himself into all sorts of impossible positions, and was applauded liberally. Margaret Webb continued to win favor with her sweet singing, and the Clairvilles kept on singing their French ditties. Pauline Von Arold, who was in the bill on Monday night, caught cold, and was obliged to remain out of the programme for the rest of the week. Manager Aarons made a wise move in placing the performance on the roof. The weather during the week is the kind that makes business hum on the housetop theatres, and this roof, which is one of the most attractive in the city, was crowded every night.

PLEASURE PALACE.—Jennie Yeamans was the star of the bill which closed this house for the season. Her whimsicalities and witty remarks made a good impression and she made the people laugh in spite of the weather. John C. Fox, late of Conroy and Fox, and Katie Allen presented their sketch, The Flat Next Door, which took the fancy of the spectators. M. and Madame De Filippi worked against heavy odds with the thermometer at 95, but made a hit. Madden and Curran rattled off a collection of Irish jokes in breezy style. The Sisters Gehrue proved themselves expert buck and step dancers. The Kronemann Brothers knocked each other about in a very reckless way, and were rewarded with laughter. Golden did several good tricks of magic, with some gags thrown in for good measure. Lew H. Carroll followed him and did some burlesque tricks. Nella Webb, who is petite and chic, sang several up to date songs.

TONY PASTOR'S.—McIntyre and Heath's old time sketch, Life in Camp, was as enthusiastically received as it was twenty years ago, and those capital entertainers made their usual hit. Johnson, Davenport and Lorella had a hard job on account of the heat, but they went through their performance as recklessly as ever. Byron and Langdon, who were favorably commented on here a few weeks ago, returned and made many new friends. The Beaumont Sisters smiled sweetly as they danced, and won several encores. Some splendid pictures were shown on the kinoptikon, under Joseph Menchen's direction. Two musical comedy teams, the Pattens and Hiatt and Pearl, gave satisfactory performances. Clarice Vance made a hit by singing after the manner of the real Southern negro. James Richmond Glenroy's chat on the topics of the day met with approval. Alf Dayton did some good acrobatic work made up as a tramp. Casey, Le Clair and Marron were funny in an Irish sketch. Mabel Craig sang some up to date songs and George M. De Vere played on the banjo and bones, and also on the risibilities of the audience.

ICE PALACE MUSIC HALL OPENED.

The Ice Palace Music Hall, a new venture under the management of Waldron and De Witt, was opened last Saturday evening before a large audience. The Ice Palace, located at Lexington Avenue and 107th Street, has been employed in Winter time as a skating rink, and its transformation into a music hall has been made possible by the provision of chairs and tables, and the erection of a stage at one end. Cozy floral bowers and a large fountain of running water are added attractions. The costly apparatus used for chilling the building in Winter serves to furnish delightfully cool air for these torrid days, and the unique decorations of the interior, representing icebergs, icicles, stalactites, and arctic grottoes, make an agreeable spectacle when the mercury is jumping for high records.

Wills' High-Class Vaudevilles made up the inaugural bill, the songs, dancing, and juggling going very well indeed, while the opening burlesque and the sketches were rendered ineffectual by the immense extent of the building, which makes hearing difficult. The burlesque was excusable only because it introduced the droll comedian, Frank M. Wills, who used to make laughs in Two Old Cronies. There were some conventional juggling efforts by Santasma, dainty songs by Dollie Brooks Mestayer, a sketch by John B. Wills and Estella Wills, parodies by William F. Kennedy, dances by the Sisters Helston, songs by George S. Trimble, banjo playing by Newell and Chinquilla, songs and dances by Emma Seigel and May Winsome, a cinemetographe exhibition, and some Fongéreish French songs by Mlle. Mureal, a young woman of generous proportions and unlimited energy.

The management has in contemplation many improvements at once to be undertaken for the comfort and entertainment of their patrons, and the new hall, if properly conducted, should not fail to draw well, as it is practically the only place of amusement now open within convenient reach of the immense population at the upper end of Manhattan Island. The prices are 15, 25 and 50 cents. The opening bill will be continued throughout the present week.

ABOUT MURRAY AND MURPHY.

In last week's MIRROR a paragraph appeared in which it was stated that Thomas E. Murray and Mark Murphy might join hands for a long tour of the vaudeville houses in this country next season. The following letter in reference to the matter has been received:

To the Editor of the Dramatic Mirror:

SIR.—In your issue of July 3 it is reported I may join hands again next season with Mark Murphy for a tour of the principal vaudeville houses. I beg to say there is not the slightest foundation for such a statement, and I would deem it a great favor if you would kindly contradict this rumor in your valuable journal. True, I was made a most flattering financial offer to remain in America, but dismissed the incident from my mind immediately, as my contracts with London managers necessitate my presence in that city next season. My visit to America was principally one of pleasure, and, incidentally, to bring to Clarence Fleming On the March, and to assist, as far as it is in my power, in its production. Respectfully yours,

THOMAS E. MURRAY.

THE MIRROR begs to state that there was a good deal more than "the slightest foundation" for the story which appeared in its columns. One evening during the week previous to its publication two members of THE MIRROR staff met Murray and Murphy in front of Hammerstein's Olympia. In the course of conversation both men spoke of the offers that had been made them to join hands for a vaudeville tour of America, and Mr. Murray stated that he had not quite decided whether to accept and remain here or go back to England.

However, he seems to have decided, and THE MIRROR prints his letter with pleasure. The fact remains that THE MIRROR had the very best of authority for printing the paragraph referred to.

THE ORPHEUM'S SOUVENIR.

The tenth anniversary of the Orpheum Theatre, San Francisco, was celebrated on June 30, when Gustav Walter, founder of the Orpheum Circuit, issued a very handsome souvenir folio, printed beautifully and illustrated profusely. A sketch of Mr. Walter and of the circuit is given, and there are presented portraits and brief biographies of the Orpheum staff: John Morrisey, assistant director; Harry F. Orndorff, stage director; Philip Hastings, press representative; George A. Holden, master machinist; Fred Fowler and E. H. Lewis, treasurer and assistant treasurer; W. J. McCarthy, master flyman; Frank G. Damon, property master; E. M. Rosner, orchestra leader, and his band, as well as portraits and sketches of a long list of popular vaudeville artists who have become favorites on the Orpheum circuit.

CLEVER YOUNG PLAYERS.

GRANT AND NORTON.

Among the younger performers who have made successes in vaudeville none are better known or more popular than Sydney Grant and Miss Norton, whose pictures are shown above.

They have just returned from a delightful trip through Europe, where they spent a pleasant and profitable vacation, storing up health and strength to enable them to stand the hard work of next season. They are at Keith's Union Square Theatre this week, the house in which they made their first real success in vaudeville.

TOM BROWNE WRITES.

Tom Browne, the whistler, is in London, and knowing the interest American performers take in their fellow countrymen who are over there, he occasionally writes of their doings to THE MIRROR. The following letter, received last week, is full of interesting gossip:

LONDON PAVILION, July 1.

To the Editor of the Dramatic Mirror:

SIR.—We are once more in the land of Bass' ale and roast beef, and opened at London Pavilion on June 7, for a two months' stay, after which we return to the continent. London is filled with "Yanks," many of whom came over for the Jubilee. Among new arrivals who have made successes in music halls are Burt Shepard (who is at present touring on Moss and Thornton circuit), and Ritchie, the tramp cyclist, who is a big favorite at the Palace. The De Forresta, whirlwind dancers, are also in line at the same house, and Anna Held is duplicating her previous success. Lottie Gilson sang herself into popularity at the Royal. The Hengler Sisters and Musical Dale are scoring as usual at the Alhambra, and the programme includes Emily Sells and Fritz Young in their new acrobatic and eccentric sketch.

The drawing-room season is not so prosperous as was anticipated, owing to big Jubilee expenses. The Pavilion programme, which I inclose, contains many familiar names, such as Vesta Tilley, Dan Leno, Fannie Leslie, and R. G. Knowles. The latter received a warm welcome after his absence of a year in Australia. Morris Cronin is in Brussels, and next month opens at the Tower, Blackpool, England.

Low's Exchange seems to be the popular resort for theatrical folk, as the greater part of them use it as a London address.

Wilton and Stack, bar experts, have just returned from their Australian trip and are glad to be back in London. Amann, the mimic, is the big feature at the Pavilion, and his make-up for the Prince of Wales and Queen Victoria elicits thunders of applause. I understand that Johnstone Bennett and S. Miller Kent are to produce their sketch at the Palace shortly. George Fuller Golden has been appearing at the Grand, Clapham, and scored a big hit.

Wilson and Waring are touring, but are due in town soon.

Lydia Yeamans Titus is also in the provinces. Louis W. Granat finished his three weeks' engagement at the Palace and is on tour.

Harding and Ah Sid and Mlle. Olive are booked for a long stay in Europe too.

There are a great many more whose names I do not think of at the moment who are playing in town and doing nicely.

With kindest regards to THE MIRROR and all my friends, I am, as ever, yours whistlingly,

TOM BROWNE.

AARONS AND HIS PIANO.

Alfred E. Aarons has a large, cool office on the balcony floor of Koster and Bial's. It is far removed from the front door, and is inaccessible except to those whom Mr. Aaron desires to see. The gay soubrette, with the molasses-taffy-fresh-every-hour hair, and the fly-as-fly-can-be song and dance man, who come looking for engagements cannot get within hailing distance of the new manager, and as for the pass-fiends who would like "just a couple of good ones for to-morrow night," they get no nearer to Mr. Aarons than if he were at the North Pole.

When Mr. Aarons' brain grows weary from reading cablegrams and letters from performers who ask for long engagements at longer salaries, he goes over to his patent adjustable piano, and, pressing the pedal which causes it to sound like a guitar, plays soft, soothing music, until he feels like himself again.

PLEASURE PALACE CLOSES.

The Pleasure Palace, F. F. Proctor's uptown house, closed on Sunday evening. It will reopen about the middle of August with vaudeville performances as usual. The extremely hot weather of the past two weeks caused Mr. Proctor to decide on closing. The regular patrons of the Palace have nearly all gone to the country, and it would not be wise to keep the house open under the circumstances. The Twenty-third Street theatre will remain open as usual.

ABOUT VAUDEVILLE SALARIES.

A writer in the Philadelphia *Times* says:

"A good many people who have heard of the high salaries that have been and are being paid by vaudeville and continuous performance houses for popular members of the regular dramatic profession to induce them to become their stars, wonder how they can afford to pay them. I was talking with a leading variety star about this the other day, when he said: 'It's not so difficult to understand if you analyze the situation properly. You will find that in most of the houses where the big salaries are paid they give two performances a day, and where they don't they give eight performances a week. Now there's Ned Harrigan. He got $900 a week, but he had to furnish three or four people besides himself. In houses where he played the aggregate salaries of the other performers in the bill with him seldom ran above $350 or $400. This made the gross salary list only about $1,300 a week. You and I know lots and lots of dramatic companies whose salary list is as great as that, and whose managers besides have to spend large amounts of money for scenery by the carload and for costumes and properties besides, to say nothing of railway fares, that frequently amount to over $200 a week. To this add from $100 to $150 a week for display printing and lithographs. All these expenses have to be defrayed by the manager of a regular dramatic company.

"'The variety manager, on the contrary, pays only for newspaper ads and a limited amount of stand printing. He gets his lithographs mainly from his stars, who find it to their advantage to have their own paper. As a rule, a vaudeville manager can net more profit each week from $3,000 of receipts than a dramatic manager with $4,000. The gross expenses of the vaudeville manager will hardly exceed $2,000. That leaves him $1,000 for profit. On the other hand, the dramatic manager will do well to get 60 per cent. of the receipts of the house, for he has to divide them with the resident manager. That would be $2,400. If his gross expenses are $1,500 his profits will be $900, or $300 less than the vaudeville, and in these times $4,000 a week are good receipts. I know a lot of good dramatic companies that haven't averaged more than half that money last season.'

"My informant told me that Maurice Barrymore got $750 a week in the vaudevilles for himself and his support, and that Clara Morris got '$500 and traveling expenses' for herself and party. Both Harrigan and Clara Morris have made far bigger profits than that in the regular profession. As for Barrymore, while his salary has run up in the double hundreds for many years, he has never been successful as a star on the regular boards. He has never had the proper play."

NO VAUDEVILLE FOR BLANEY.

Harry Clay Blaney, who starred so successfully last season in his brother's play, A Boy Wanted, has for the past few weeks been rehearsing a new act in conjunction with Nelly O'Neil, soubrette of his company, and intended to do about four weeks in the best vaudeville houses before opening his season with A Boy Wanted. All things were called to a sudden halt on Saturday, when his brother arrived from his country place, and was advised of the fact. A little heated argument took place, in which Charles agreed that Harry was not under contract to him for the Summer, but that he would not allow him to play in vaudeville, as it would lessen his drawing powers as a star. In consequence Harry is rusticating at his brother's Summer home, enjoying the sea breezes, and drawing $300 per week for doing nothing but sailing his brother's yacht.

ALBEE AS AN ART EXPERT.

E. F. Albee, general manager of the B. F. Keith Circuit, spent last week in New York, selecting paintings by celebrated artists for the art gallery which will be a feature of the new Tremont Street entrance to Keith's beautiful Boston theatre. Mr. Albee is an art connoisseur, and his selections are all gems in their way. Good things in the art line come high, and before he got through his little shopping tour Mr. Albee had expended almost $20,000. One of the pictures is expected to create a sensation when it is placed on exhibition for the first time.

THE DE FORREESTS IN LONDON.

The De Forreests arrived in London on June 18 and gave a trial performance at the Palace on Jubilee night. They succeeded in pleasing the audience, and were immediately engaged to open on June 28 for eight weeks, with the privilege of an extension it their success warrants it. This adds another American act to the long list already seen in London and the provinces.

VESTA TILLEY COMING OVER.

Vesta Tilley, whose engagement at Olympia has been frequently postponed, has finally arranged to open there when the Fall and Winter season begins in the music hall. Miss Tilley established herself firmly in the favor of the New York public when she appeared at Tony Pastor's several seasons ago, and she will probably prove a big card at Hammerstein's.

BALLOON ACCIDENTS.

There were three fatal accidents on July 3 caused by carelessness in the handling of balloons. At Eureka, Cal., George Weston and H. S. Colton, aeronauts, were killed while trying to do the parachute jump, and at San Francisco Chauncey Hill, a six year old boy, became entangled in the guy ropes and was carried up one thousand feet. He fell to his death from that height, his body being terribly crushed.

VAUDEVILLE.

VAUDEVILLE.

Ernest Hogan

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CHAS. S. ABBE

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Nell—THE LITCHFIELDS—Stella
Summering in the "Rural Districts."
Bessemer, Mich., July 15, 16, 17.
Ironwood, Mich., week July 19.

THE HARLEM MUSIC HALL.

The Music Hall attached to the Harlem Opera House, for which George W. and James L. Lederer have been negotiating, with a view of running it next season, will have to be altered in many ways before the owners can secure a license, as Superintendent Constable has decided that the place does not conform to the requirements of the law concerning the construction of music halls. As it stands now, nothing but a concert hall license can be issued, and the use of a curtain, border lights, drops, movable scenery, etc., would be prohibited. This would not suit the plans of the Lederers, and unless the extensive alterations are made it is likely that they will give up the idea of managing the place. The probabilities are that Manager Lichtenstein will make the changes, although the cost will be considerable.

FOX SAILS FOR EUROPE.

Will H. Fox, the piano comedian, will sail for England to-morrow (Wednesday) to fill a number of dates in the English provinces, opening with Godfrey's Band, at Bournemouth. He will return in September for his tour with Hopkins' Trans-Oceanics, with which he will do his monologue and represent Robert Fulgora.

REDDING AND STANTON TO PART.

Francesca Redding and Hugh Stanton will not be seen together in vaudeville next season. For business reasons they have decided to separate. They were the first people to introduce high-class comediettas in vaudeville, and met with considerable success.

ZELMA RAWLSTON ILL.

Zelma Rawlston, the character comedienne, is seriously ill. She has gone to a sanitarium in this city, where, some time this week, she will undergo a severe surgical operation. It may be several weeks before she will be able to resume work. Her many friends in and out of the profession will join in the hope that the operation may be successful, and that she will continue her work as one of the luminaries of the vaudeville stage.

VAUDEVILLE JOTTINGS.

Maria De Garmo played at Bergen Beach during the week of June 28, appearing in the burlesque and olio. She opened last week at Max Fields' pier, Bath Beach.

An original sketch, written by T. P. Murphy, was produced at the Academy of Music, Chicago, on June 23, by Conlan Murphy and May Stoddard. It was a success, and is likely to be seen at the leading vaudeville houses throughout the country.

Annie Whitney has added Ford and Bratton's new song, "I Love You In The Same Old Way," to her repertoire, and intends featuring it.

The McGinley Comedy company is playing the Southern Syndicate Circuit of Parks during the Summer. The company includes Forrester and Floyd, Ed Banker, Billy O'Day, Sam Boydell, and Bob and Ena McGinley.

"Human Hearts" is a pretty duet that is being sung by artists throughout the country. It is published by John Palmer.

Virginia Stuart has made a success in vaudeville in the comedietta, Cut Off With a Shilling, in which she appeared in conjunction with Staley and Mordant, at Proctor's recently.

Joseph Natus is engaged for Shantytown next season. His principal songs are "Where My Girl Lives," by L. A. Havens, and Charles Horwitz's new ballad, "You'll Never Find Another Love Like Mine."

Nini Diva has sold her interest in the theatre at the Nashville exposition to A. Baré, manager of the Jardin de Paris, and is resting at Kingston Springs for four weeks, after which she will return to Cincinnati, where she will organize her own company for the coming season.

Aimée, the electric and fire dancer, made such a hit recently at Chester Park, Cincinnati, that she was re-engaged for another week after the first performance.

The annual engagement of several members of the Boston Symphony Orchestra is now in progress at Keith's Boston house. A number of prominent vocalists have also been engaged, and they will have the benefit of accompaniments played by the orchestra.

Harry Blaney is introducing McAvoy's comic song, "The Pumpkin Pies That Mother Used to Make," in his new sketch with Nellie O'Neill. He will also do it in Boy Wanted next season.

Pitrot, of "imitaish" fame, sends the following message from London on an elaborate postal card designed in honor of the Queen's Jubilee: "Best Regards from London to All Friends in America."

Two neatly printed postal cards stamped Sydney, N. S. W., arrived at THE MIRROR office last week. On the backs were printed some flattering press notices received by John J. Burke, who is traveling with the Flying Jordans Vaudevilles. Mr. Burke has evidently made a three-base hit in the Antipodes.

Marie Stuart informs THE MIRROR that she was not one of the performers on Hurtig and Seamon's last vaudeville excursion, and that she has no intention of playing on any boats in the neighborhood of New York this Summer.

Mr. and Mrs. B. F. Keith and their party spent the Fourth of July at the Simplon Pass. They were to have ascended Mont Blanc on July 8. All the party are reported to be in excellent health.

J. Aldrich Libbey is making a big hit with a new song by W. T. Francis, entitled "For I Love Her So." He interpolated it in a series of operas which are now being produced at the Chicago Opera House.

George Howard and Jessie Mälle have been engaged to support Ida Mälle in The Red Soubrette, a one-act musical comedy by Roland Burke Hennessy.

Willis P. Sweatnam finished his engagement on the floating roof-garden on Saturday. He has a number of offers of Summer dates in and around New York, and may fill some of them. He may take out a first-class minstrel company of his own next season.

T. H. Winnett has booked Emile Gautier and his aerial high school act of educated horses for the coming exposition at St. Louis, receiving the highest terms ever paid for an act of its kind. Mr. Gautier recently closed a successful six-weeks' engagement at Koster and Bial's.

Mary Norman, the character-monologuist, left New York on Sunday last to fill an engagement at the Olympic Theatre in Chicago.

George Primrose has John T. Kelly's new coon song, "Black Man From Troy," in rehearsal, and will do it in conjunction with "Can't Bring Him Back," by King Kollins, and "Black Annie," by Hillman and Perrin.

Pearl Andrews opened a three weeks' engagement at Atlantic City on Monday, appearing in her well-known impersonations.

The St. Nicholas Rink, which had a short but eventful career as a music hall under James L. Lederer's management, will probably remain closed until the ice-skating season begins again.

Leo Stevens, the aeronaut, met with an accident while giving an exhibition at Pleasure Bay on July 10. He landed in the Shrewsbury River with his parachute, but managed to keep afloat until he was rescued by a passing sailboat.

Daisy Mayer, who has been successful in London for the past eighteen months, will sail for New York on November 24, and will open at Koster and Bial's on December 6 for six weeks. After that she will play the principal vaudeville houses of America, returning to London in April, 1898. She has a contract with the Syndicate halls of London from Easter Monday, 1898, to December, 1899.

M. Witmark and Sons have secured the publishing rights to "Little Bo-Peep," the new extravaganza by George Bowles and Fred Eustice.

E. Nattes has composed a new ballad called, "I Want No Better Sweetheart." It will be sung by the Countess Von Hatzfeldt, at the Casino Roof-Garden. The Countess has made a hit with "My Girl Is a Winner," another song by Mr. Nattes. Both are published by the Orphean Music Publishing Company, of New York.

Bogert and O'Brien are at Chester Park, Cincinnati, this week.

The Nawns have been paid the unusual compliments of having a two weeks' engagement at Keith's in Boston. Mr. Nawn's Irish characterization is a hit everywhere. His season in Shantytown will open about September 6.

Al. Fields and his wife (Belle Stewart) are enjoying a short vacation at Sheepshead Bay. Fields and Lewis and the Stewart Sisters are booked at the Great Northern Roof-Garden for two weeks, commencing July 18.

Captain L. D. Blondell, the swimming expert, will close his seventeenth aquatic tour on August 7 at Elmira, N. Y. He has several good offers for next season, but has not decided which one he will accept.

Little Anna Wilkes is making a hit in New Haven with her songs "Genevieve," by Ford and Bratton, "Honey, Youse Ma Lady Love," by Nat Mann, and "All Coons Look Alike to Me," by Ernest Hogan.

The following specialty people have been engaged by Manager John W. Vogel for Darkest America: "Black Carl," magician; Hampton and Johnson, musical artists; Billy Miller, monologist; Harry Waters, "Rastus" imitations; John Rucker, "The Alabama Blossom;" McCarver Brothers, "The Georgia Crackerjacks;" Harry Singleton and wife; Eddie Winn, crayon artist, and Moore and Kirk.

Frencelli and Lewis have made a hit in Chicago, and will probably play over the big Hopkins Circuit when they return from the Coast.

Frank Whitman, the comedy trick violinist, made a hit recently at the Grand Opera House, Syracuse, N. Y., and was at the Lyceum Theatre, Rochester, last week.

Emma de Castro, who has many friends and admirers in this city, is meeting with success at Saranac Lake, N. Y. She will sing Bonville and Wright's song, "I'll Marry Molly Conner."

Those clever and original performers, the Sisters Nichols, known on two hemispheres as "The Plantation Swells," left on Sunday for their home in Indianapolis to spend a few weeks with their mother before starting for San Francisco. They will return to New York in November, opening at Koster and Bial's.

J. W. Bratton has placed a new instrumental piece called "Japanese Lantern Dance" with his publishers, M. Witmark and Sons.

Ermani, the dancer, and Professor Sherman, with his herd of educated goats, played an engagement at Keith's in Boston last week. They rejoined their own company at Plattsburg, N. Y., July 12.

Diana, the dancer, opened at Suburban Park, St. Louis, July 4, for two weeks, and after the first performance Manager Gumpertz re-engaged her for four weeks. The mirrors which have been added have proven a great feature of the act.

Watson and Dupré have closed a successful five weeks' engagement at the Casino Roof-Garden. They are at Tony Pastor's Theatre this week. Miss Dupré is busy at present designing wardrobe for The American Beauties and O'Hooligan's Wedding.

Frey and Fields have closed a successful week's engagement at the Lake Erie Park Casino, Toledo, Ohio. They open on the Orpheum Circuit July 12. They have signed with the Rossow Midgets Star Specialty co. for next season, commencing October 11. Mr. Frey will also act as stage-manager for the Rossow company.

Edwin Stevens has made a hit in the production of Wang at the Tivoli Opera House, San Francisco. He has introduced a new song called "The Cannibal King," by Herb. Harndin.

Edith Hall had a lot of newspaper advertising last week on the strength of an adventure with one of Brooklyn's gilded youth at Bergen Beach. The young man sent her a letter which did not please her, and she and some friends threw him into a swimming pool. After he was fished out she had him arrested.

Captain Fred Royal, a high diver, was severely injured on July 6, while diving from a car of the Ferris Wheel in Chicago, into a net 125 feet below. He miscalculated the distance and struck the net on his hips. He rebounded and struck a guy rope, sustaining a bad concussion of the spine.

Harriet Baker, known on the stage as Harriet West, was married last week at Coney Island to Thomas S. Cullom, of Brooklyn.

Emilie Melville, who filled a successful engagement at Keith's Union Square Theatre last week, will shortly be seen at the remaining theatres of the Keith circuit.

Carrie Ezier played the Empire Theatre, Atlantic City, the week of July 5, and owing to her great success was re-engaged for the week of July 26.

The John Church company, of Cincinnati, have obtained a judgment against J. Gould, of the Imperial Music company, of Toronto, for an infringement on the copyright of King Cotton and El Capitan. The judge's decision orders Gould to discontinue publishing these compositions and to give up all the copies in his possession, as well as the plates used in making them.

Edwin Mordant and Virginia Stuart, who made their debut in vaudeville at Proctor's Twenty-third Street Theatre week of June 28, with considerable artistic success, may remain in that line if advantageous time can be secured.

George Liman, the agent who is in Europe, has cabled his New York representative that he has secured the great Picciani Troupe of Acrobats for an American tour.

The Sisters Hawthorne sailed for Europe on Saturday last.

Trewey, the famous shadowgraphist, who was over here with Herrmann's Trans-Atlantics some years ago, and who was booked for Olympia, has cabled over that he will not be able to come on account of severe illness.

Ad. Carlisle is mourning the loss of a pocketbook which contained $200. He hung up his coat which contained the pocketbook in his office and when he went to put it on the book, money and all had disappeared.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—In all the heat and discomfort of the Summer season the patrons of Hopkins' popular Chicago theatre are enjoying themselves in that establishment, as it is a very cool and comfortable resort. This week's preparations are a continuance along the line of the most liberal policy, and several features are on the list. A strong dramatic card is the complete revival of Bartley Campbell's play, Peril, which is a picturesque drama, and is presented with elaborate and realistic stage and scenic effects. While Bobby Gaylor is well known to Chicago audiences by his clever work as a star in several successful productions, he has never appeared to greater advantage than as a vaudeville entertainer, and provides a fund of funnyisms in his rattling Irish monologue in which he always makes a hit. Arras and Alice, European equilibrists, are graceful. The cinematographe never becomes monotonous in its wonderfully distinct motion-pictures and life-like reproductions of celebrated scenes and incidents, and a new list is provided this week. Ola Hayden, the remarkable young baritone vocalist, is heard in a number of new songs, which she has added to her repertoire since the successful engagement of a few weeks ago. Dixon, Bowers and Dixon are seen in their amusing specialty. The Three Rubes, and they are always welcome. Meta Stanley is a very graceful dancer, and contributes in a very pleasing manner; the Hopkins' Ladies' Orchestra execute an entirely new concert programme, and a number of other entertaining features are provided, and the business is most satisfactory.

Masonic Temple Roof Theatre: The festive press agent has been busy indeed heralding the first appearance of the Baroness Blanc. She has arrived, and in her repertoire of songs composed by herself is proving an excellent drawing-card. Associated with her are: Anna St. Tel, a very graceful little lady, who has an original method of dancing, and the Manhattan Comedy Four, one of the best quartettes in vaudeville; Rachel Walker plays a return engagement; Yoko Roman Students, Joseph Kohn, Emma Lea, and the Temple Ladies' Orchestra, under the direction of Anna Miller, and the cinematographe, showing a new series of pictures, make up the entire bill, which is one of the best seen at this popular resort this season.

Great Northern Roof-Garden: Business has been most satisfactory at Manager Rork's new out-door theatre, and so far the performances have been all that one might desire. If the present policy is kept up the season will be a very profitable one. Press Eldridge is telling a lot of good stories and singing numerous popular songs; Marie Stewart is a very bright spot in the bill; she is chic, and has just the kind of an act that is always enjoyed; Josie De Witt is a talented vocalist and violinist. Falke and Semon are among the best of musical comedians, the Bernard Sisters sing and dance well, and Charles T. Aldrich knows how to amuse without being tiresome.

Chicago Opera House: Opera continues to draw fairly well, but the house returns to vaudeville early in September.

Haymarket: From all appearances this theatre will have a great deal better Summer season of it than was expected, but the splendid programmes offered by Manager Jay Rial are responsible for it. This week specialties are interpreted by: Billy Van, Lillie Western, Lorenze and Allen, Foy and Vetter, Francis Jones, Lorraine and Howell, Gilbert Girard, Hondini and Hearne, Willis Gauze, Mack and Elliott, Johnson and Mackay, Frank Comer, La Page Sisters, and Charles and Minnie Osborne.

Olympic: Another lengthy list of vaudeville artists is here this week, which includes: James H. Cullen, a great favorite here; Hayes and Lytton, Mary Normin, Brown and Harrison, Doner and Mordicia, Mrs. Sam Lucas, the Silvers, Silvo, Giguere and Boyer, three Schuyler Sisters, Gibson and Purcell, Tom Galvin, McCarver Brothers, and Lottie Proctor.

Clifford's Gaiety: Charles V. Seamon and an excellent co. of specialty people are appearing in a vaudeville comedy called Trip to the City, which gives ample opportunity for the introduction of numerous funny situations, etc. Charles Seamon is decidedly droll in the part of Seth Whipple; Barney Fagan and Henrietta Byron are one of the big hits of the performance, while Lea Peasley, Banks Winter, John W. Early, Ren Shields, Charles Belmont, Marie De Campi, all come in for their share of the honors. The regular season at this theatre opens about August 15; the combination system will be the policy of the theatre commencing on that date. The Savoy, a new burlesque house, will be completed during August, and will also be under the management of Harry B. Clifford.

Ferris Wheel Park: The warm weather has had the desired effect on the business at this place, and Manager Thomas Pryor is happy. Pete Baker, Frencelli and Lewis, Williams and Goodell, Bessie Phillips, Herbert and Condon, Lizzie and Vinie Daly, Bert Murphy, Gruett, Beers and Gruett, all have attractive specialties.

Sunnyside Park: Music and vaudeville are attracting good crowds.

Sam T. Jack's Opera House: The Dinner at the Bellington Hotel, a local burlesque, is the chief attraction this week. Roman Maidens remains in the programme, and a well selected list of vaudeville people are also appearing.

I am in receipt of a copy of William Devere's poems, for which I have to thank Frank Witmark, manager of M. Witmark and Sons, publishers. The book does all concerned credit. William Devere, "Tramp Poet of the West," has given us a very interesting collection of his original poems; his "He Can—Like Kelly Can," "Jim Marshall's New Planner," etc., must be read to be appreciated.

Captain Royal, the young diver who appeared at Ferris Wheel Park last week, died from the effects of injuries sustained during his performance in the latter part of his engagement.

Ben Joel, Frank Witmark, and two or three others have returned from their trip, and they have enough funny stories to entertain their friends with for the entire coming season.

Gerald Griffin, Corse Payton, Frank Monohom, and several others have been taking it easy about Chicago.

HARRY EARL.

BOSTON, MASS.—Isabelle Urquhart heads the bill at Keith's this week, appearing in In Durance Vile with Sidney Wilmer and Walter Vincent. The Symphony Orchestra players and Witter Peabody furnish the musical part of the programme, and the rest of the bill is furnished by Tacanu, the biograph, Jennie and Arthur Dunn, the Quigley Brothers, Lew Hawkins, the Gleesons, M'Nish and Cain, the Lorretta, Montague and West, Lewis and Eliot, Evelyn Britton, the Fenton Trio, White and Williams, Manning and Weston, and Joe Goetz.

At the Palace they have a novelty in the shape of smoking concerts. The attraction is Lillian McHenry's English Swells, and in the olio appears the Irving Sisters, James E. McDuff, Begley and Lee, Waldo Sisters, Fred Valmore, the Comedy Trio, Miles and Fields, Mlle. Zantria, and Keller and Barbier.

The vaudeville attractions at Austin and Stone's include the Craig Trio, Herr Mueller, Martinelli, the Leslie Sisters, Barnard and Hart, Ellis and Phillips, Smart and Williams, Tom McCoy and Alice Fitzgibbons, Victor Vass, Raymond and West, Wagner and Kennedy, the Brighton Brothers, Carney and Carney, and Wallie West.

Frank V. Dunn tells me that between now and the opening of the Fall season John L. Sullivan will head an athletic combination, which is to appear at parks and fairs, in exhibition bouts with a sparring partner whose name is not yet announced. Mr. Dunn states that he will have no further relations with Mr. Fitzsimmons or Mr. Julian, unless it be on the ground of a battle for the pugilistic championship of the world.

JAY BENTON.

COLUMBUS, O.—Minerva Park Casino (John K. Burke, manager): Business for week of 5 has been good. Mr and Mrs. Arthur Sidman in their sketch A Bit of Real Life; Van Auken, McPheel and Hill, and Ollie Young, were appreciated. The bill for next week is Sullivan and Webber, Kherns and Cole, Rawson and June, Hodgkins and Leath, Deveaux and Deveaux, Trocadero Quartette, and Castellet and Hall.

TOLEDO, O.—Lake Erie Park and Casino (F. R. Burt, manager): Electric Comedy 4; Nellie Watters, Deveaux and Deveaux, Helen Sloan, Rawson and June, Levette, Gale and Trumball 4-11. This popular resort did a very heavy business on 4 and 5.

MANSFIELD, O.—Casino (E. R. Endly, manager): Baker and Lynn, Swan and Bombard, the Alexcais, and Luther and Evart opened week 5 to good business. For week of 12 we have George Fielding, John A. West, Harry Winsman, Mlle. Bertina, and Fields and Salina.

SANDUSKY, O.—Cedar Point (Charles Baetz, manager): This resort presents the following bill week of 5: Ricardo, ladder perch; Adonis, the wire king; Jessie Lindsay, and Sankey Brothers.

Johnson's Island (A. J. Nusley, manager): This Summer resort offers the following bill for week of 5: Billy Jaxon's Comedy co., Harry F. Winsman, Lottie Murphy, and Phil Mack, Billie Jaxon, and Knox G. Wilson, Sa-Van's unique acrobatic act in comedy.

RACINE, WIS.—Lakeside Auditorium: July 1, 2, 3, a first-class bill was presented during the State bicycle race meet, but weather too warm for large business. Scott and Wilson, Florence Beach, Mlle. Nadine, Chris Green, William Courtwright, Zoe Mathews, Mack and Elliott, Olschansky and Lonney, Max Millman, comprised the programme.

ST. PAUL, MINN.—The Sisters Maybellé and Anna O'Malley are good vocalists and proved a drawing card at Straka's Tivoli Concert Pavilion week June 28-3. Straka Ladies' Orchestra also furnishes an excellent musical programme. The O'Malley Sisters are the attraction week 5-10.

The Palm Garden has been reopened (A. Weinholzer, manager) and is doing a good business. Entertainers, Mary Gebhardt, The Kentucky Rosebud Quartette, Sam Williams, William McIntosh, William Johnson, William Sherrah.

JERSEY CITY, N. J.—Salter's Casino is doing a big business. The Henry Burlesque co. opened 5-10 and gave a good performance. The co. comprises Mollie Whitten, Clifford and Hall, Sam and Mae Brooks, Billy Barlow, the Casino Four (an excellent quartette), and a large contingent in the burlesque. An Artistic Model. Wire walking and balloon ascensions are given daily. Same burlesque co. in change of programme 12-17.

Business at the Bayonne Casino is only fair. New faces 5-10 were the Major Sisters, the Stewarts, Rose Coleman, Walter Phoenix, Jennie Marsh, Gallagher and Evans, James Irwin, and Mamie La Roy. A first part opens the bill and Domestic Felicity (A Quiet Family) closes the show. Manager Harry Gates does a turn and appears in the afterpiece.

Pavilion Theatre introduced 5-10, James McAvoy, Nelson and Rinehart, Cad Hunter, Clark and Angeline, Billy Murphy, Joe Byron and May Blanch, Phillips and Lovely, Dick and Kitty Kumins, and Campbell and Caulfield. A burlesque of The Roasted Lovers concludes. Business big.

At Rappenhagen's Boulevard Theatre 5-10, the new faces were Mike Callahan and Tom Watson, Mlle. Virgie, John Nestor (a phenomenal baritone), Williams and Adams, Eddie and Josie Evans. Remaining over were Robert Garnello, Elsie Shirk, Joe Harrington, and Charles Gorman, who put on a sketch to open and conclude with Muldoon's Picnic. Business good.

Manager George Clarke, of Salter's, is negotiating with John L. Sullivan for a week at the Casino.

WALTER C. SMITH.

SPRINGFIELD, MASS.—The Show (W. E. Hanson, manager): Week 5: Edwards and Kernell, Harry Burgoyne, the Smilax Sisters, Ed. F. Dillon, Madge Davenport, and Basco and Roberts.

ROCHESTER, N. Y.—Music Hall (William Kennedy, manager): The Sisters Bernard, Seaman and Mouli, Tegge and Damies, Elsie Conradi, and Isabella Lowell appeared to fairly good business.

BIRMINGHAM, ALA.—The popularity of the International Vaudeville co. at East Lake has been increasing since their first appearance two weeks ago, and the indications are that they will have a successful run for some time to come. Their stay here is indefinite.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): Business and bill up to the usual standard. Billy Carter was as much of a favorite as on the occasion of his former engagement. Ida Gray Scott sang sweetly and Daily and Hilton made a hit. Arriving artists 5: Russell Brothers, Josephine Sadel, Conway and Leland, Johnson and Dean. Ed Latell, the comedian and banjoist, is taking a vacation at Catalina Island, catching the festive yellow tail and laying in a supply of fish gags.

VAUDEVILLE PERFORMERS' DATES.

Armstrong, Harry—Pastor's, N. Y., 12-17.
Adelman and Lowe—Koster's, N. Y., 12-17.
Angels Sisters—Chester Park, Cincinnati, 11-17, Hopkins', Chicago, 18-24.
Adams and Taylor—Hanlon's Point, Toronto, Canada, 19-24.
Barnes and Sisson—Pastor's, N. Y., 12-17.
Biggar and Haverly—Keith's, N. Y., 12-17.
Bryant and Saville—Keith's, N. Y., 12-17.
Bogart and O'Brien—Chester Park, Cincinnati, 11-17.
Casedy, Mabel—Pastor's, N. Y., 12-17.
Connolly, Sadie—Pastor's, N. Y., 12-17.
Clement and Marshall—Pastor's, N. Y., 12-17.
Conroy and McDonald—Keith's, N. Y., 12-17.
Curtis and Gordon—Koster's, N. Y., 12-17.
Craig—Koster's, N. Y., 12-17.
Curtis and Gordon—Koster's, N. Y., 12-17.
Clairvilles, The—Koster's, N. Y., 12-17.
Clivette—Masonic Roof—indefinite.
Carroll, Lew H.—Pastor's, N. Y., 19-24.
Dunbar Sisters—Olympia, N. Y., 12-17.
Dean and Jose—Keith's, N. Y., 12-17.
Dunn, Arthur and Jennie—Keith's, Boston, 12-17.
Deonzos, Two—Olympia, N. Y., 5-17.
Elliott, Jeannette—Pastor's, N. Y., 12-17.
Eldridge, Press—Great Northern, Chicago, 11-17, Electric Park, Baltimore, 18-24.
Fields and Lewis—Great Northern, Chicago, 18-24.
Falke and Semon—Great Northern Roof, Chicago, 12-17, Suburban Park, St. Louis, 18-31.
Fulton, Mamie—Suburban Park, St. Louis, 12-17.
Frencelli-Lewis—Ferris Wheel Park, Chicago, 12-17, Haymarket, 19-24.
Grant and Norton—Keith's, N. Y., 12-17.
Gilson, Gertie—Koster's, N. Y., 12-17.
Goggin and Davis—Palace, N. Y., May 1—indefinite.
Gehrue Sisters—Olympia, N. Y., 12-17.
Haines and Pettingill—Olympia, Chicago, 12-17.
Irving, Montgomery—Hartford, Conn., 12-17, Albany, N. Y., 19-24.
Kendall, Ezra—Keith's, N. Y., 12-17.
Kara—Olympia, N. Y., 5-24.
Lloyd, Annie—Olympia, N. Y., 12-17.
Moye, R. J.—Pastor's, N. Y., 12-17.
Mardo—Koster's, N. Y., 12-17.
Murray and Mack—Masonic Roof, Chicago, 11-17, Exposition, Milwaukee, 18-24.
McIntyre and Heath—Pastor's, N. Y., 12-17.
Merritt and Gallagher—Mt. Clemens, Mich., 28-July 24.
Nugent, Maud—Pastor's, N. Y., 12-17.
Norman, Mary—Olympic, Chicago, 12-17.
Reeves, Al.—Pastor's, N. Y., 12-17.
Reno and Richards—Keith's, N. Y., 12-17.
Rogers Brothers—Koster's, N. Y., 12-17.
Reynolds, Gertie—Koster's, N. Y., 12-17.
Rankin, Phyllis—Koster's, N. Y., 12-17.
Richards, Three—Keith's, Boston, 12-17.
Romalo Brothers—Olympia, N. Y., 5-17.
Stewart Sisters—Great Northern, Chicago, 18-24.
Stork, Harry—Keith's, N. Y., 12-17.
Sparrow—Koster's, N. Y., 12-17.
Shayne and Worden—Keith's, Philadelphia, 26-31.
Thomas and Quinn—Pastor's, N. Y., 12-17.
Tegge and Daniel—Pastor's, N. Y., 12-17.
Titali—Olympia, N. Y., 12-17.
Unger, Max—Koster's, N. Y., 12-17.
Watson and Dupré—Pastor's, N. Y., 12-17.
Whitbeck, Jane—Keith's, N. Y., 12-17.
Webb, Marvaret—Koster's, N. Y., 12-17.
Zeimer, Margaret—Koster's, N. Y., 12-17.

2 - SURE - 2 WINNERS 2

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IN SUMMER PLACES.

Where Players are Sojourning in the Inter-Season Interval.

Gertrude Dion Magill is visiting Mr. and Mrs. Oliver Byron at "Byron Cottage," Long Branch.

August Schorcht, the musical director, is summering at Duluth.

Frank Anderson is at Bergen Beach, N. Y., for the Summer.

Owen Ferree's daughters, Rose and Hazel, are at Cedarhurst, L. I. Their father will take his bi-centennial vacation during the Summer of 1900.

Kitty Abbey and her grandmother, Mrs. Kingsley, are at Northampton, Mass.

Margaret Lander and her mother are at Asbury Park.

Rose Moulton will summer in the Catskills.

May Burton, Zelma Beck, and J. Goldsmith, Jr., are at the Plaza, Asbury Park.

J. M. Larkin will summer at Milwaukee.

Mr. and Mrs. F. A. Wade (Etta Merris) are at Deadwood, S. D.

The Bostonians are at the following resting places: Henry Clay Barnabee with New England relatives; Mr and Mrs. W. H. MacDonald, Samuel L. Studley, and George Frothingham, in Maine; Eugene Cowles at his Vermont farm; Jessie Bartlett Davis at her country place, Crown Point, Ind.; Charles Bacon at Bar Harbor; Frank L. Perley at his Long Island Summer home, and Percy Weadon at his father's residence near Indianapolis, where he has completely recovered his health.

Rose Coghlan is at Prince Edward Island, J. H. Stoddart at Sewaren, N J., and Ada Bell Currier at Glen Cove, L. I.

Louis Massen is cruising with W. H. Crane in the latter's yacht.

R. Peyton Carter is visiting his brother, a professor at Oxford University, England.

William G. Smyth is the guest of Willie Collier at St. James', L. I., and Myron Rice has a cottage at Long Branch.

Marie Carlisle has gone to her home at Fort Wayne, Ind., for a brief visit.

Rillie Deaves is at Cairo, N. Y., where her health has been quite restored.

Minnie Schult will rest at Lake Champlain.

Edward N. Hoyt is at Marion, N. Y.

Stephen Wright has purchased a small tract of land near his old home, where he will spend his Summers.

Percy Plunkett is visiting his sister, Blanche Plunkett, at Red Bank, N. J., and is training down by ardent devotion to the bicycle.

Charles Nicolas Lum and Effie Adele Richards are at Bremen, O. They expect to produce a society drama, Fruit of His Folly, at Columbus, about the middle of the season. If successful they will tour the State of Ohio during the latter part of the season.

Eunice Hill, Frankie Simmons, and Allie Gilbert are at Asbury Park.

Selma Herman, her mother and brother, are resting at their cottage, Pompey Hill, N. Y., preparatory to leaving for New York, where Miss Selma will play a special engagement in a prominent production.

Willard Bowman, Frederick Malcolm, and Mr. and Mrs. Frederick Hoey have taken a cottage at Vinal Haven, on Fox Island, eighteen miles off the coast of Maine, and will spend the Summer in fishing.

Mr. and Mrs. Selby Tapsfield are spending the Summer at Halifax, where they will begin rehearsals with Lewis Morrison's company in August.

Mr. and Mrs. Herbert E. Sears (Zelda Paldi) are at Green Lake, Wis., boating, bathing, and fishing.

Marie Jansen, who is summering at Winthrop, Mass., will probably make a brief trip to Nova Scotia. She writes from Winthrop: "We are quiet folk down here, and even the 'gay celebrities of the stage' seem to lapse into *dolce far niente* when they reach this sleepy spot and become mortals again—or even mollusks. Perhaps rest and obscurity are needful to restore our energies for the renewed mirth and hilarity (misnamed work) of the next theatrical season."

Hepburn Johns, the accomplished dramatic critic of the Chicago *Chronicle*, arrived in New York yesterday, accompanied by his wife. Mr. and Mrs. Johns will spend a fortnight at a pleasant resort on the Sound, and they expect to stay a week in New York before returning to Chicago early in August.

Joseph Haworth writes from Willoughby, Ohio: "J. T. Wanelink, the music publisher, visited me last week. He was my music teacher when I was a lad. While here he dedicated a song to me, entitled 'Roll On, Deep Ocean.' A very good song, but the title annoys me, as I am on the Ridge Road, a thousand miles from the Atlantic. The lake is not far distant from us here, and is plainly seen from our porch. We occasionally take a bath (in the lake, I mean). My brother William is getting his new play ready for the Frawley company. While I was in Pittsburg I purchased a valuable Kentucky mare and have only seen her a few times since, as William either rides or drives constantly, following up the trail of every new idea. The cadets of Willoughby have requested us both to play for their benefit next month. As they may one day fight for their country, we have acquiesced. Mentor (Garfield's home) is our neighboring town, and Little Mountain is very near. I spent last Sunday there, at the Pine Crest Hotel. It is a beautiful spot, patronized chiefly by Cleveland's select 104—or 401—I forget which."

Delmore and Wilson have bought a villa at Onset Bay, Mass., where they are spending their vacation, entertaining friends on their yacht *Marguerite*.

Henry T. Chanfrau is summering at Long Branch, indulging in pigeon matches and horse-racing and preparing for the revival of Kit.

Mr. and Mrs. Joseph Weber are at Eldred, N. Y.

Mr. and Mrs. W. E. Flack (Bessie Varse) and Sam Fisher are at Atlantic City.

Mr. and Mrs. William H. Chace (Henrietta St. Felix), Mr. and Mrs. Will E. Culhane (Clementina St. Felix), and Mr. and Mrs. W. R. Weston (Charlotte St. Felix) are at Bay Ridge, N. Y.

C. Herbert Kerr, musical director, and Agnes Ardeck are summering at Watertown, N. Y. They have signed for next season with A Run for Your Money.

Lucy Morrow, formerly with Shore Acres, is at her home in Birmingham, Ala., for a month's stay.

Adéle Clarke will spend a portion of the Summer at the residence of the Hon. Charles B. Blair, at Beverly, N. J.

AT COLLEGE POINT.

Quite a colony of theatrical folk have gathered this year at Zachn's Casino, at College Point, which combines the two advantages of having a fine situation on the Sound and being very convenient to the city. The theatrical people, among whom are Doré Davidson, Randolph Murray, Howard P. Taylor, Annie and Edna Bartley, Mr. and Mrs. Babcock, Miss Craib, Mr. and Mrs. Meeks, Fred Wilcox, Henry Talcott, Mary Austin, and Mrs. Packard, and others, have formed a sort of vaudeville club for their own amusement. Every fine night they assemble on the pier, and every one does a turn or forfeits a quarter. Mrs. Packard is very busy practicing a song and dance soubrette turn, with which she hopes to startle the sharks out of the Sound. On Fourth of July the club held a cake walk on the pier. The walk was around two tables, which were laden with good cheer in liquid form, and as there were frequent stops for refreshments the walk was finally suspended because the planking of the pier seemed to show a tendency to roll like the deck of a ship.

MANY AT BATH BEACH.

Nettie Bourne writes from Bath Beach: Genial Billy West, the well-known minstrel, is entertaining at his delightful home, West Lawn, at South Bensonhurst-by-the-Sea, Mr. and Mrs. Peter F. Dailey and Mrs. Josie Donnelly, the ladies being sisters of Mrs. West. West Lawn is an ideal home, perfectly equipped with every appointment for comfort and amusement. It is really the "show place" of the Beach.

The influx of professional people at the Beach has been somewhat slight so far this Summer. However, we expect to see many familiar faces during the months of July and August.

The registers of the several hotels show the following well-known names: Mr. and Mrs. Dan Daly, Lizzie Derious Daly, Trixie Friganza, George Bean, Mr. and Mrs. Gus Bothner, Mrs. E. D. Price and family, Mrs. Bergen Price Gordon, who, I am told, has signed with David Belasco; Mr. and Mrs. Dave Lewis, and Seabury, the high diver of Pain's Manhattan Beach exhibition.

The gracious hospitality of Proprietor Fitzgerald has made Avoca Villa a popular resort for professionals, and, any evening, may be seen at his hostelry such shining lights as Peter F. Dailey, Billy West, George Bean, William Barry, and others, who enjoy the glare and glitter of "Little Bohemia," and the new method of illumination which Host Fitzgerald has introduced in his spacious grounds, quite outshining everything else along the Beach.

Walter Hale, of William A. Brady's staff, is sojourning at the Pines, and on cool mornings may be seen wending his way cityward awheel.

Warren G. Richards, a reader of considerable note, gave James Whitcomb Riley's famous sketch, "The Old Hoosier and His Fiddle," at the Fort Lowrie Hotel, on July 9.

THE MOUNT CLEMENS COLONY.

W. E. Horton writes from Mount Clemens: "The theatrical colony were guests of the Rapid Railway Company on the night of July 3. An open electric car was placed at their disposal, and was ornamented with over four hundred colored incandescent lamps. The trip was from Mount Clemens to Detroit, through some of the finest thoroughfares, and return. Refreshments were served on board the car. Those present were: Mr. and Mrs. W. C. Cameron, Mr. and Mrs. John C. Rice, Mr. and Mrs. Harry Bulger, Dick Hume, "Bony" Hodges, Harry Morris, Charley Mason, Joe Kelly, Mr. and Mrs. C. S. Rhodes, Mr. and Mrs. Dan McAvoy, De Witt Cooke, Harry Blocksom, Mr. and Mrs. C. Purington, Tony Smith, Mrs. Annie Norton, Mr. and Mrs. Harry Dillon, Mr. and Mrs. C. W. Young, Professor Maurice Levi, Jake Witmark, A. E. Morgan, H. L. Teller, Mr. and Mrs. Otis Shattuck, Helen Price, Leslie Mayo, Mr. and Mrs. Joe Oppenheimer, Mrs. Harrison, Sarah Harrison, Frank Campau, Mr. and Mrs. Charles Sweet, Jake Shattuck, Little Jay, and your correspondent.

"John G. Sparks and Bob Roberts left for New York on July 3.

"Ringling Brothers' Circus is billed for July 27.

"Harry Blocksom has formed a partnership with F. Kenna Burns, and the team will be known as Blocksom and Burns. They are now rehearsing a new act for next season.

"Kelly and Mason open their season at this place on August 19 in a new play entitled Who Is Who? Rehearsals commence at Detroit about August 5.

"The friends of Dick Hume will be pleased to hear that this old time comedian will return to the stage next season, after being an invalid for five years."

ENGAGEMENTS.

Eleanor Elton, for Bo-Peep, replacing Christie MacDonald, who has resigned to continue with The Walking Delegate.

Joseph E. Whiting, for a prominent part in a Philadelphia production in October.

Cora Williams, as soubrette for Hopkins' Theatre, Chicago.

Rosa Barrington and Eva Randolph, for Who's Who?

Florence Sinnott, for The Land of the Living.

Abbott Davison, for Bimbo of Bombay.

Victory Bateman, Cora Brinker, and John Sutherland, for Hopkins' Theatre, St. Louis.

Mr. and Mrs. Drew Morton, re-engaged for the stock company of the Théâtre Français, Montreal.

Edwin Thanhouser, by Charles Frohman, to play Captain La Rolle in Under the Red Robe the coming season.

Nettie Black, for the leading boy in Donnelly and Girard's production of The Geezer.

Charles H. Prince, with Donnelly and Girard, for Lord Dunraving, in The Geezer.

Harry Rogers, for the part of Sam in The Widow Goldstein. He will play it with a Hebrew dialect, and hopes to make the hit of his career in it. His contract stipulates that he must be featured in all the printing and in every possible way.

Julius C. Velder, as business manager for Owen Ferree's Stock company.

Robert Fulgora has engaged to support Sam Morris in Old Money Bags, Dan Williams, George Morton, Frederick Hardy, Harry M. Blake, Frank D. Riddell, Alice Irving, and Ada Morton. The company will open about September 12 in the West. Walter Meenger has been engaged as advance representative. George Sellinger has been retained by Mr. Fulgora for his old position as advance representative for Hopkins' Trans-Oceanic company.

Henry Herman has been engaged for A Ward of France.

Thomas L. Coleman has been secured as leading man for Margaret Mather. Others in the company will be Mark Price, Eugene Eberle, Edward Ringgold, Lynn Pratt, T. H. Kolker, William McVay, Conrad Cantzen, William H. Tonnery, Mary Breyer, Dorothy L'Hote, Catherine Murray, and Genevieve Murray.

Leonora Guito, for The French Maid.

Vernona Jarbeau has engaged Richie Ling, Charles Wayne, Charles Plunkett, Frank Turner, and Allene Crater for her company, and William Francis as musical director.

Arthur C. Aiston has re-engaged nearly all of last season's company for Tennessee's Pardner tour next season. The company will include Estha Williams, Jane Corcoran, Annie Mortimer, O. H. Barr, Frank M. Kelly, Walter Ryder, Marion Bohannon, and Leon Parmet. James M. Brophy and Percy Plunkett are the only two new members. Phil Hunt will go in advance of the company, and rehearsals will start on August 5, the season opening August 16.

Stuart Robertson, to play juvenile business with Robert Mantell.

The Frank E. Long company has closed a successful season of forty-eight weeks. Several members have been re-engaged for next season. The roster at closing was: Annie Thomas, Nellie Granville, Queenie Dale, Grace Raymond, Tom Fitzgerald, Lafe Woodson, Fred Lewis, Louis Streeter; Frank E. Long, manager, and Joe Santry, business manager.

Murray and Mack, in Finnigan's Courtship, will open their season August 30 at Columbus, Ohio, State Fair week. The following people have signed: Oscar Hall, Charles Morgan, John Hull, Sadie Connelly, Trumbull Sisters, Annie Loyd, Grace Tyson, Mrs. Oscar Hall, Lolo Marcissa, Lonnie Deane; Herbert Dillon, musical director; Charles L. Walters, business manager; Frank Wilson, agent. The tour will be under the management of James W. Spears.

William Sampson has signed with Sol Smith Russell for next season.

Lucia Moore will be Mr. Thomas W. Keene's leading lady next season.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Abbot, Marion
Alison, G. Rivers
Adams, Maud
Adler, Miss
Atkinson, Nancy
Aderhold, Jessta
Austin, Ramie
Asquith, Mary
Angarde, Gertrude
Bell, Louise
Bartoletti, Emelia
Barry, Helen
Burroughs, Marie
Blossom, Alice
Braham, Rose
Burnham, Lillian
Beach, Catherine
Berkte, A., Miss
Bertelli, Ailein
Bernett, Maggie
Baker, Georgie
Ball, Florence
Black, Georgie
Barrington, Carise
Barry, Elenor
Bonton, Madeline
Black, Carrie
Perkins
Browning, Ethel
Courtnay, Helene
Crater, Alena
Carlisle, Nina
Cobb, A. A.
Collyer, F. Irene
Corden, Juiette
Clemmons,
Katherine
Clayton, Una
Cooper, J. E., Mrs.
Credghton, Bertha
Chanton, Mrs. L.
Clara, A. L., Miss
Caindeon, Nellie
Carns, Emma
Coleman, Jennie
Calif, Jennie
Clements, K., Miss
Courtney, Maud
Constance, Beatrice
Dalglish, Kate
Dennin, Georgie
De Frossy, Mme.
Downey, V.
Dupree, Minnie
Dressler, Marie
Du Carte, Helen
Denbi, Marie
DeBalance, Kittie
Desmond, Alma
Desmond, Florence
Devere, Florence
Dolaro, V.
Dean, Esther
Dale, Kate
D'Arville, Camille
De James, Marie
Duone, E. L., Mrs.
Desmond, Ethel
De Grey, M. H
De Vernon, Vail
Dreux, Lorraine
Dix, Lillian
Dunbar, Ella
De Grass, L., Miss
Eduards, Helen
Evans, Florie
Evan, Lizzie
Eytinge, Rose
Forrest, Gale
Florence, Minnie
Foote, Catherine L.
Franchonetti
Sisters
Foster, Maud
Fox, Della
Findley, Agnes
Fuller, Louise
Freeman, Carrie
Fairhurst, Nina
Fay, Anna Eva
Griffith, Marie
Gardner, Jeane
Gorman, Frankie
Gilmore, W.
Graves, Virgie
Gerrish, Seyha
Gluck, A. M.
Gay, Kittie
Gerald, Florence
Girard, Florence
Gerard, Bettina
Gonzalez, Lizzie
Gilroy, Mamie K.
Harriman, Mildred
Henderson, Grace
Humphry,
Margaret
Hardy, Helena
Hall, Daisy
Heard, Patti
Homer, Ada
Hull, Lillian
Hall, Lillie
Hibbard, Jeannette
Heckler, Lillian
Hill, M. C., Miss
Hamblin,
Constance
Haney, Felix, Miss
Harding, Madge
Irwin, Flo.
Jertoe, Minnie
Jansen, Marie
Kerman, Mrs. Frank
Kleiser, Lillian
Kramer, Annie
Kenwin, Kavra Miss
Kellog, Bertha
Kingston, Margaret
Linthicum, Lottie
Lindsley, Adia L.
Leigh, Edna
Lyons, Virginia
Lang, Cariween
Loring, Lucille
Le Roy, Grace
Lawrence, Nellie
Lincoln, Francesco
Leland, Mrs. Ed.
Lawrence, Georgie
Lester, Passie
Lanstrit, Charlotte
Lester, Dorothy
Lowell, Helen
Markham, Pauline
Marvin, Helen
MacLaren, Sara
Myers, Emma
Millard, Midge
Magri, Countess
Mortland, Anna
Milliard, Marie
Madden, Sally
Marbury, Jane
Melbourne, Lillian
McKean, Gabriella
Marshall, Marion
Morgan, Helen
Meilsauyer, Kate
Melville, Emelie
Moller, Almanda
Murray, Cecilie
Marshall, Madeline
Mitchell, May E.
Moquhart, Isabelle
Moore, Mrs. Frank
Monroe, Irene
McCann, Geraldine
Miller, Kittie
McDonald, Agnes
Morris, Clara
Marris, May E.
Marvin, Maude
Marion, Florence
Miller, Minnie
Merrill, Edith
Mortimer, Estelle
Moore, Annie
Myring, Florence
Martin, Consuella
Noona, Anice
Norton, Florence
Odell, Maude
Osterman,
Kathern
O'Neill, Nance
O'Neill, Nellie
Paz, Pauline
Pierce, Vevie
Parker, Anna G.
Phillips, Bessie
Phelps, Carrie
Paullen, Louise
Prince, Carri
Powers, Mrs. W. H.
Parks, Marie
Perry, Elsie
Purcell, Kate
Rodgers, Annie Lee
Russell, Annie
Russell, Louis, Mrs.
Roberts, Florence
Romaine, Kate
Russell, Adela
Roberts, Adelina
Radcliffe, Minnie
Rice, Fannie
Raymond, Ella
Roberts, Miss E.
Ransworth, Miss
Reifferth, Jane
Rockwell, Florence
Rankin, Phyllis
Rutledge, Gertrude
Richards, Mabel
Ruppell, Jennie
Rhea, Madame
Reed, Etta
Rober, Katherine
Sheldon, Minnie
Stevens, Florence
Starr, Hattie
Swain, Carrie
Stavely, Lottie
Sherrod, Dorothy
Shuman, Rosa
Steiner, E. R.
St. John, Frankie
Skinner, Otis Mrs.
Sinclair, Mrs.
Sanda, Miss
Smythe, Mrs.
Selbie, Eva H.
Sprague, Estelle
Sutherland, Miss A.
Thorn, Sylvia
Ten Broeck, May
Tabor, Lulu
Templeton, Fay
Tauber, J. C., Mrs.
Tracey, Mary B.
Topper, Sheridia
Tundle, Annie
Thompson,
Charlotte
Thomas, Marie
Vantassell, Cora
Vail, Cora
Veronee, Ernie
Van Sicien, Ida
Wainwright, Marie
Welsh, Ena
Wilson, E. T., Mrs.
Winthrop, Ethel
Whitbeck, Jennie
Williams, Clara
Warner, Affie
West, Edna
Westbrooke, B. B., Miss
Walker, Ada
Palmer
Wallace, E. Mrs.
White, Mrs. Le
Grande
Williams, Lela
Zanone, Stella
Zeplin, Dora
Zeplin, Mrs.
Thomas

MEN.

Ankermiller, Emil
Atkin, Harry
Anderson, Albert
Antilotti, Frank J.
Amor, W. F.
Adams, Edward
Armstrong, William Tully
Brennan, Geo.
Brisse, Mr.
Black, E. H.
Berger, Fred
Barrymore, Lionel
Bell, Digby
Borden, John E.
Brinkerhoff, W. H.
Benedict, Arden
Beach, Wm.
Boudinen, Carl
Boothby, Orson
Bourdman, Chas. E.
Braham, J. J.
Bertram, Chas. N.
Buhler, R. T.
Blake, Chas. H.
Brandt, Herman
Bradley, Will
Bennett, Jos. B.
Backus, Geo.
Burgess, Neil
Bancroft, Fredric
Benton, Carl
Butler, Chas. W.
Bus. Mgr. Bennett & Moulton
Breese, E. L.
Brown, Sedley
Brodock, G. Stuart
Barry, William
Bowers, Fred J.
Barrymore,
Maurice
Bloom, Mr.
Beamish, Frank
Brown, W. K.
Browne, Earl
Braham John
Barrett, Joseph
Brabes, T. H.
Bancroft, Frederic
Black, Sheridan
Butlers, H.
Babcock, Theodore
Couldack, C. W.
Clarke, Creston
Cowles, Eugene
Casavant, Louis
Colfax, Frank
Cleveland, Merritt
Crosby, Chas.
Caldara, Orme
Crolius, R. A.
Cazeneure, Paul
Childs, Russell
Craig, W. W.
Crawford, Wm.
Cooke, Chas. E.
Carleton, Propert
Clifton, Fred.
Callahan, G.
Creighton, Walter
Carroll, John
Clemens, Cameron
Clark, Horace
Cox, Palmer
Cartier, Raymond
Clark, Francis
Cosgrove, F. J.
Clark, Will T.
Coote, Bert
Curtin, J.
Connor, W. F.
Cawthorne,
Herbert
Carroll, Richard
Conger, Frederick
Chamberlain, F. W.
Clifton, Geo.
Campbell, Geo. F.
Carter, Herbert J.
Clark, Eddie
Clement, Clay
DeVond, Chester
Dey, Frederic
Deroy, J.
Drew, Sidney
Davenport, Edgar
Davis, W. S.
Dambylis, Chas.
DeCourcy, Edwin
Deltwyn, A. C.
De Vernon, Frank
DeGloria, Count
Driscole, Harry
Dillon, M. J.
Dieberger, Joseph
DeVernon, Charles
Dories, Harry
De Tyron, A.
Dickerson, Mr.
Drew, Cunningham
Donzetta, Louis
Deyo, Geo. W.
Dixey, Harry E.
Dunkins, T. W.
Dixon, M. J.
Dillin, B. T.
Dickson, Will
Dickson, Charles
Dowling, J. J.
Delcher, J. B.
Drawee, C
Davis, Harry
Emmet, J. K.
Earle, Graham
Eagan, Louis
Elliot, Robt.
Emmett, Burton E.
Elsler, O'Leigh
Elsner, Edward
Flood, John
Ferguson, Robt.
Ferguson, Terry
Frazier, Eugene
Fernbrook, F
French, Chas. K.
Fowler, E. W.
Forrest, Arthur
Fuller & Co.
Flint, Geo. H.
Fowler, Jack
Farren, Geo. F.
Fulford, Robt
Friedenberg, Mr.
Frear, Fred.
Farrell, Tony
Farrington, Frank
Feiyater, Rodney
Freeman, Maurice
Fredinnick, Harry
Fields, R. M.
Fay, Joseph
Florance, N. T.
Gorman, Arthur
Gorman, John
Guernsey, W. S.
Gould, Raymond
Gerson, Paul
Green, Harry
Garrison, John H.
Gott, A. H.
Gossin, J. Leslie
Gilbert, Chas.
Glen, Frank
Greiner, Phil.
Grean, Jules
Greer, W. H.
Gill, W. S.
Griffith, R. L. C.
Griffeth, John
Giffin, R. L.
Gross, Wm. B.
Garman, W. E.
Griffin, Gerald
Given, Cid
Gibson, Hugh
Hill, L. Augustus
Harvey, Willard
Henshaw & Ten Broeck
Holland, Jos.
Harrison, T. D.
Henderson, Jos. L.
Harris, Wadsworth
Howard, Arthur
Hicks, L. P.
Harding, R. N.
Hallen, Fred
Habsli, W. S.
Hughes, Prof. Jack
Harvey, Geo.
Henderson, Lucius
Hennessy, F. E.
Harrison, Benson
Hoyte & Seaton
Hanley, Lawrence
Hayes, J. W.
Hall, Geo. F.
Huntington,
Wright
Hanchett, D.
Haink, Joseph
Huebner, Fred C.
Hain, Horace Jules
Harpstrill, J. W.
Holland, Joseph
Hanowitz, Martin
Heavy, J. Fletcher
Hermanna, Frank
Hogle, Pluiga
Holmes, Chas. N.
Hayden Frank
Havens, Earnest
Harbury, Charles
Howe & Berry
Hereford, Will R.
Hurley, Franklin
Hertzel, Harold
Howe, Junius
Hurtig, Jule
Hayden, Frank
Irving,
Montgomery
June, J. K.
Jordan, Harry
Jackson, Harry J.
Jess, John W.
Jarrad, Dan
Julian, Martin
Jones, Chas. H.
Johnson, George
A. D.
Jamison, F. E.
Jack, John
Junker, W. A.
Johnston, G. D.
Jones, Wm.
Juhre, Albert
Kusel, Jules
Kent, Chas.
Kremer, Theo.
Kemper, Collin
Knight, E.
Kyle, Orlio
Kelly, Sam and Ida
Kilgour, Jos.
Kean, F. J.
Kidder, Edw. E.
Kinney, Joseph
Kyle, Claude C.
King, S. T.
Kane, J. M. J.
Kelly, Joe, & Mason, Chas. A.
Kahn Ben.
Kusel, Wm. S.
Kaiker, J. Henry
Kernell, John
Karlyle, J.
Kensel, Frederick
Kane, Tom
Kilpatrick, Wash
King, Steve, Mgr.
Kilgour, Joseph
Lee, Henry
Lawlor, James
Leonard, William
Lindsley, Guy
Locke, Edw. E.
Labadie, Herbert
Lewis, Arthur
La Shelle, Kirke
Lewis, Thos.
Lacy, Harry
Lightwood, H. H
Lilford, Harry
Lodge, Jack
Lloyd, Prince
Livingston, Albert
Litinger, Frederick
Landes Dr. L.
Le Bourgeois, W. R.
Legge, C. W.
Mindrop, F. W.
Moore, Chas.
Murphy, Joe
Murphee, T. H.
Mgr. Little Monte Cristo co.
Macpherson, W. H.
Mgr. Carleton Opera Co.
Moulton, Arthur
Meline, F. M.
McClair, E. Wilkes
Macke, Jas. R.
Melrose, J. Louis
Mason, Lowell
Mack, Walter C.
McCloy, Fred
Malone, John
Mgr. Lillian Kennedy
Moore, Raymon
Mgr. Nickerson Comedy co.
Marlowe, Frank
Melville, Frank
Mgr. Joe Murphy
Mgr. Holden Comedy co.
Mgr. Bowery Girl
Macauley, Henry
McLeod, Kenney
Mgr. McSorley's Twins
Mgr. Vardscope
Mgr. Alabama co.
Malcolm, Louis
Murphy, Tim
Morton, Geo.
Malley, W. L.
Mack, Andrew
Morris, Guy C.
Mackay, Edward
McVicker, H.
McDonough,
Barney
Mason, John
Mgr. Cotton King
Milliken
McCallum, W. B.
Maurice, Louis
Mgr. Midnight Bell
Mgr. Blue Jeans
Mgr. Henderson Comedy Co.
Mgr. At Piney Ridge
Munvell, Frank
Murray, Jules S.
Martin, Geo. E.
Mgr. Kelly & Mason
Meyers, Lane
Mason, Ellis R.
McWade, Robert
Menchen, Joe
Manley, Edwin N.
Macdonald,
James F.
McCarthy, Dan
Myers, Sol F.
Magnus, Julian
Mgr. Heart of Maryland Co.
Mgr. An Enemy to the King
Mgr. Prisoner of Zenda Co.
Mack, Andrew
Mortimer, Chas.
Mitchell, Julian
Mack, Tommy
McHugh, Morris
Murphy, Joe
McDonough
Monroe, Geo. W.
McLellan, Geo. B.
Newell, Frank
Newell, N. D.
Ogden, William B.
O'Keefe, William
O'Connor, D. C.
O'Connor, John
Potter, Paul M.
Parker, Hale
Prescott, Frank
Peckham, R. T.
Pruette, Wm.
Page, John
Phelps, John
Pembroke, Phillip
Powers, Edw.
Post, Guy B.
Powers, Eugene
Pike, L. B.
Parker, Harry D.
Parker, H. E.
Pattee, Herbert
Perrin, Sid L.
Pope, Chas. R.
Rice, M. E.
Ryer, Geo. W.
Roe, Chas. L.
Rowan, Chas.
Rusco, W. A.
Rooch, J. C.
Russell, A. N.
Roberts, Fred
Robinson, Geo. R.
Rising, Will
Rice & Barton
Russell, Thomas A.
Reynolds,
Frederick
Reed, H. S.
Reid, Hal
Rarcebide, Geo. H.
Radcliffe, E. J.
Raymond, Wm. T.
Russell, James
Rigby, Harry
Robertson, C. H.
Rush, E. F.
Robinson, Morris
Shea, Thos. E.
Scott, Paul
Solmon, Oscar P.
Stuart, Walter
Stoddart, Harry
Sommers, H. C.
Strong, Fred
Shaw, R.
Steele, Asa
St. Maur, Harry
Spears, Edward
Scott, Oliver P.
Snow, Rosa.
Samuels, J. C.
Stevens, John L.
Stedman, Edward
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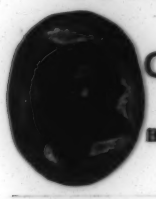

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